



LEARNING TO READ.

From the painting by Delaroche, in the Wallace Gallery.

THE PROGRESS TO READING

TEACHER'S HANDBOOK

BY

RICHARD WILSON, B.A., D.LITT.

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VIRGIN AND CHILD.

From the painting by Botticelli in Milan.

*“ A book, when first put into the hands of a child,
is a complete obstruction to thought.”*

DR. C. M'MURRY.

THE
PROGRESS TO READING
TEACHER'S HANDBOOK
PART I

INTRODUCTION

THE picture by Delaroche, which I have used as the frontispiece to this book, is typical of the educator's past experience throughout the ages, and will, I fear, remain typical when the best efforts of educational scientists have expended themselves. Here we see the reluctance of the pupil to concern himself with crabbed and seemingly useless typography when life itself is so loudly calling for his undivided and eager attention ; the painful anxiety of the mother to lead the unwilling pupil into a thorny path which she knows will eventually set his feet in pleasant pastures ; the lure of the picture in the book used with the hope of persuading the scholar to master the letterpress in order that he may find out more fully what

the artist wishes to convey ; the enlistment of the younger play-fellow in the tedious task and his amusing discomfort, arising partly from his strained physical position and his enforced share in a seemingly useless exercise, partly from his recognition of the fact that the personal relationship between teacher and pupil is as strained as his own little limbs. The educator can learn a great deal from this picture, which will always remind him that however ingenious may be the various systems of teaching to read, they can never eliminate the chief difficulties of the work. He will be wisely advised to accept the task as much more difficult than his adult intelligence can ever hope to grasp.

After a long and varied experience I have come to the conclusion that all rigid " systems " of teaching to read are about equally right and equally wrong. The ideal system is a personal intimate matter between the teacher and the pupil, and the outsider has nothing to do with any part of the work except its result. Strictly speaking, he has no right to ask how the teacher has made the pupil capable of distinguishing *cat* from *dog*. Moreover, any glorification of a system is as absurd as an ode written upon a plain step-ladder, by means of which one climbs to a roof or any other point of vantage whence a wide and pleasing view can be obtained ; and if any one

chooses to climb up by the waterspout, why, that is his own affair.

The difficulty of learning to read is great, and will always be great. The difficulty of teaching to read is perhaps greater, especially if the teacher is handicapped by the task of justifying each step in a "system" in order to please an outside critic. A method more or less hidden there must be, but no hide-bound system, so long as the mother-tongue as well as the child is really alive. Any system which, in the name of "science," leads children to expect the matter to go by rule is making the difficulty needlessly difficult, and delaying that curious transitional period familiar to every sympathetic observer and teacher of little children, when the chief difficulties seem to fall away, the pupil begins to read, and every one wonders what all the trouble has been about. I suggest that the psychologists should investigate the nature, character, and time of the above-named period, and estimate the influence of heredity or inherited tendencies and capabilities in the mental phenomenon, as well as the effect of the posters on the hoardings and other absorbingly interesting things in real life and outside of the school walls.

A definite "system" must justify itself on paper, and must consequently ignore the local influences

which affect the life of the pupil as well as his personal interests and recreations ; and that all these things help a child to learn to read no sane educator would deny. I think that the wise teacher can make use of them now that he has given up the bad habit of relying solely upon the primer in the first stages. More than one masterful man has learnt to read from the "hoarding handbook," which is in our day well illustrated, printed in large type, and is solely concerned with real life ; and with a black-board before him the teacher ought to be able to frame many interesting lessons based upon such matters as I cannot deal with here, without incurring the danger of a charge of interested advertising.

Some time before Miss Dale's books were published I had the pleasure of hearing the authoress explain her system and of inspecting her manuscripts. I felt amazed and chastened at the ingenuity of her work, charmed with her own intonation, pronunciation, and elocution, rebuked by her wholehearted enthusiasm, and—unconvinced. I make no pretensions to prescience. I was called upon at the time to state my objections and was able to give only a very lame and halting reply. But somehow I felt that the royal road to reading had even yet not been discovered.

Since that time the Dale System has taken a

recognised and worthy place in ordinary school method. Teachers have welcomed its freshness, admired its rapid attainment of results in one direction, have adopted, tested, and modified it, and we are now in a position to judge it with some degree of impartiality. On the whole it appears to me to merit the criticism which is now being vigorously applied to our method of dealing with the teaching of the English language—it is too analytical and self-conscious. • That a child, who by sheer force of interest in life can recognise the phrase “looping the loop,” should spend half an hour over the sound of the letter “P” is somewhat absurd, if it is not, indeed, a species of refined cruelty.

The method is not concerned with the names of the letters and their conventional order in the alphabet. Yet these things are not merely useful in daily life ; they can be made intensely interesting to little people by a teacher who will take one tenth of the trouble required for using the mechanism of the Dale System effectively. It is no very difficult matter to distinguish between the *name* of a letter and its *sound duty* or duties even with small pupils, while the conventional order of the letters of the alphabet is required almost every hour in daily life. The first-class composer who can set the alphabet to sweetest music is sure of undying fame.

In common with other recognised plans, the Dale System arrives too soon at the book and makes rather too little of the preliminary, oral, incidental, casual work on the lines of interest¹ which is best carried on while the pupil is being conducted through a course of conversational picture-study. The children in a well-to-do home pass through this entrancing unorganised playful period as a matter of course, and it has much to do with the comparative ease with which they learn to read. Picture-books, illustrated magazines, attractive advertisement pamphlets, the conversation of their elders, numerous playthings, and other vivid home and social interests all play their part in the preparation for reading; and if the children are blessed with a sensible mother she uses all these things to help to avoid the necessity for the use of any hard and fast system of learning to read the printed book. For children who come from poorer homes it is the duty of the educator to provide at school such material as will help to create to some degree the atmosphere of a cultivated home,

¹ I am perfectly well aware that the Dale System includes a stage preliminary to reading which consists of conversation between teacher and pupil, but this interesting preliminary phonetic drill is quite a different matter from teaching children to recognise *as wholes* those words which are connected with their living interests. I fail to see why any child filled with the spirit of the fairy tale should be debarred by an artificial system from recognising "prince" and *spelling it too*, nor from the further interesting exercise of adding a double "s" to the end of the word (giving it a "lady's train," in fact,) to make it into "princess," a terribly long word for a beginner!

and so prepare the way for the quick and comparatively easy accomplishment of the child's first scholastic task. The interests of the school and the neighbourhood ought to be pressed into the work, and this makes it impossible for any book to be written for the whole country or the whole Empire, which will provide all the necessary material for the first stage of learning to read.

From the *Life of Charlotte Yonge* by Miss Christabel Coleridge I take the following illuminative extract :

“ I could read to myself at four years old, and I perfectly recollect the pleasure of finding I could do so, kneeling by a chair on which was spread a beautiful edition of *Robinson Crusoe*, whose pictures I was looking at while grandmamma read the newspaper aloud to my mother. I know the page in the midst of the shipwreck narrative where, to my joy, I found myself making out the sense.”

This is one of the best examples I have encountered of interest in life urging the pupil to master the meaning of the printed symbol ; and while I do not overlook the danger of formulating rules from the experience of exceptional children, I shall try in my own method of teaching reading to use the hint supplied above. But I must beg of the teacher to assist the method by refraining from *telling* a pupil, *e.g.* what the fox and the terrier are

doing in the picture on page 44 of the First Primer in *The Progress to Reading*. He must "make out the sense" of the letterpress for himself, and the picture, in this case, will help him to do so.

One of the drawbacks of teaching by a conscious system is the necessity on the part of the pupil for continually remembering differences which have no apparent reason behind them. For example, in one book which lies before me there is a lesson on "ou," as in *noun*, followed immediately by another on "ou," as in *group*. The work is beautifully systematised, but the cumulative effect on the immature mind is disastrous, as the sound of the first lesson naturally follows the pupil into the second, and he reads "growp" for "group," "showlder" for "shoulder," and so on, if left to himself. My own feeling is that it would be much better to introduce these two "cases" at different points in the course as far removed from each other as possible, to make the introduction hang upon some point of interest possibly connected with a picture, and at this early stage to deal only with those words which come within the child's ordinary vocabulary, omitting, for example, such words as *uncouth*, *journal*, *boulder*, etc.

I should dearly love to make an educational tour of this island of ours (with a supplementary visit to "Ould Oireland") in company with a party of severe

phoneticians and phonic precisians with the object of noting the treatment given to the various phonic primers and other generalised and standardised apparatus by those who actually teach the nation to read—and who do it very well when the theorising critic is safely imprisoned in his study and in communication with no one but his publisher. There is no standard, and we do not desire a standard, of pronunciation. Nor, thank goodness, shall we ever obtain a standard, not even when the training colleges have made the most Herculean efforts to eradicate so-called “provincialisms,” many of which are relics of old kingdoms and as worthy of preservation as those national and racial characteristics of which the smallest independent nation is justly jealous and as justly proud.

I think my touring party would come home convinced that the only standard about the matter is that the printed symbol *cat* stands for the same kind of feline quadruped in all parts of the country. Why endeavour to eliminate the charm and spice of variety from this department of life? And why hug the delusion that the speech standard of the training college will ever materially affect the teaching of reading? Let practical educationists face the fact that the more the student is taught to conceal the place of his birth, the less inclined is he to bow

himself to the work of teaching a class to read. He looks for more "dignified" educational work than this, and whatever his personal wishes may be, our school organisation does not usually place this particular task in his hands.

Mr. Benjamin Dumville, in his book entitled *The Science of Speech*, includes a chapter which he describes as *A Criticism of Miss Nellie Dale's Method with Suggestions towards Another*. From this highly interesting and suggestive chapter I select two statements :

While the children are learning to read, the teacher should not worry at all about spelling.

The chief effort will be concentrated on getting the children to recognise the word at a glance.

These two statements appear to me to be somewhat contradictory. I fail to see how we can fix the mental picture of a word as a unity without attention to the several letters of which it is composed, without, in short, the continuous use of spelling as the exercise is vulgarly understood. A phonetic system neglects conventional spelling in the early stages of reading, but after all the child must begin to spell at some time, and when he does begin the work is "soulless," but often soul-saving, drudgery. We make a terrible bogey of spelling,

but I have several instances in my own experience where the exercise, pursued on very "unintelligent" lines, has strengthened characters which have been enervated by desperate attempts on the part of parents and teachers to present everything in a so-called "interesting" manner. We can permit a genius like R. L. Stevenson to rely upon the compositor for his spelling, but the world tests the ordinary man's education largely by his proficiency in this matter, and the typewriter keeps him to a high standard, refusing to hide doubtful orthography as careless handwriting can do so well.

In our insistence upon the necessity for recognising the word as a whole, we forget that it is necessary to visualise, however rapidly, each of the parts of that whole. It is only by doing this that we can apprehend differences in things which are very much alike. It is only the child who has learnt to spell who can readily distinguish *bond* from *band* and *cat* from *cot*. When we recognise a dog we are, as a matter of fact, attending in detail, though very quickly, to the parts which make up the whole, and particularly to those parts which differentiate the animal from another quadruped of somewhat similar size and method of progression.

Mr. Dumville follows the, "Look-and-Say" method in his insistence on the necessity for training

the child to recognise the word as a whole. Professor Welton also emphasises the same point, and reminds us that "the child really reads only when the visible symbol calls up immediately an idea, and it is true reading whether he utters the spoken symbol of that idea or not."

We appear here to be on firm ground, but I would go further and say that it is necessary at a very early stage to teach children to recognise not only words but certain phrases as wholes, *e.g. go to bed ; sit up ; fold arms*, etc. If phonetic systems are too analytic with respect to the letter, other systems can be too analytic with respect to the word. To a great extent we live by phrases as unalterable and immutable in form as the spelling of our words. And we must qualify Professor Welton's dictum about the visible symbol calling up an idea by saying that this symbol is not necessarily a single word, for such words as *good, the, that, a*, and numerous others can never convey ideas apart from a context.

Mr. Dumville rightly insists, again and again, upon the necessity for doing *one thing at a time*, and I thank him for the phrase. But it is occasionally more difficult to do one thing at a time than to let the mind have free play so that it may obtain the so-called incidental impressions which are often more lasting than those which have been forced by

rule. Mr. Dumville's phrase, however, might remind us ~~that~~ it would be well to clarify our ideas on the use of the picture in school primers and first reading-books. We say to ourselves, "The child loves the picture. Let us fill his reading-book with pretty illustrations and he will learn to read all the quicker."

This seems to quick thinkers to be sound enough, but it is really very slipshod. The child does, indeed, love the pretty picture, and in the stage preparatory to reading we must make use of this predilection in encouraging him to talk intelligently, to fill his eye and mind with pleasant images, and to extend his vocabulary. But when he comes to the first stage of reading *it is a mistake to place picture and letter-press in too close conjunction, or to make the picture tell exactly what is told by the printed matter.* We must not forget that the child's mastery over the pretty picture is far ahead of his control over the printed symbol. The consequence is that he is inclined to guess with the help of the picture what he ought to "read, mark, learn, and inwardly digest," and the teacher weakly thinks that he has learnt to read. I know of nothing less calculated to teach a child how to recognise printed words than the juxtaposition of a picture of "Hi-diddle-diddle" with the words of the rhyme itself, which the pupil already

knows by heart. Such a plan never yet taught a child to read.

I think I have written enough to prepare my readers for the fact that I have no new scientific method to offer in *The Progress to Reading*, but merely a method which takes a little from every approved system ; which recognises childish interests and makes full use of them ; which does not arrive too soon at the book, nor rely entirely upon it when it comes into use ; which makes use of the child's love of "doing things" ; which fears no opponent armed with epithets such as "old-fashioned," "antiquated," "unintelligent," etc. ; which uses the experience of class and home teaching extending over the best part of a life-time ; and which is quite content to be regarded as an "empiric dodge," so long as a large number of children are quickly lifted by its lowly means into realms of pure delight.

What, then, is my method ?

I begin with a course of conversational picture-study conducted on a seemingly casual but really definite plan of operation. The pictures for this work have been carefully drawn in the first place to delight the child, as well as to awaken and train its imagination, but incidentally to set it talking upon a large number of subjects in which childish interest can be easily enlisted. If the teacher cannot at the

moment afford this set of coloured pictures, he can use others already in school on the same plan, so that the set which I have specially prepared is not absolutely indispensable ; but it is, of course, advisable to use these particular pictures if the plan is to be given fair trial.

While the child is engaged in this fascinating picture-study we endeavour to interest him in the *letters of the alphabet*. This is a really interesting study in itself, as we shall see, each letter having its own characteristics which always amuse little children. The pupil will learn the *names* of the letters in spite of all the efforts of the precise phonetician, and instead of deploring and trying to circumvent this we make definite use of it in our plan ; and we tell the child that if he learns about the funny little letters he will one day be able to read stories about pretty pictures for himself.

In the next stage we begin with the task of teaching to read, the pupil using the *Picture Book* which, however, is not a primer to be worked through from beginning to end according to the orthodox plan, but a desk companion to the teacher's oral and blackboard lessons, which are given in a corresponding *Handbook* (Part II.). At this stage we recommend the use of the box of *Wilson Types* which have been specially prepared for me by Messrs. Philip &

Tacey, and which are more fully described on pages 95 and 96 of this *Handbook*. The formation or printing of the first simple words and sentences by means of these india-rubber types forms an "occupation" of a fascinating character as I have proved by actual experience.

The oral and blackboard lessons referred to above proceed on an orderly plan in the first stages, but as soon as the ordinary sounds of the vowels, consonants, and consonantal combinations have been passed in review on a more or less phonic system, the method falls before *interest*. The child begins to feel that he can read. He then wishes to read about things which interest him. The names of these things are often more or less irregular. Consequently we break away from phonics and **follow the line of interest** which is now the line of least resistance. For this stage the pupil uses the *First Primer* and the teacher Part III. of the *Handbook*.

Armed with the *Second Primer* and Part IV. of the *Teacher's Handbook* we pursue the plan of classifying sound and spelling in such a manner that the pupil makes further acquaintance with the things which interest him, and conclude our review of all the sounds and combinations, silent letters, and other conventions in the language. In the *Infant Reader* and *Preparatory Reader* the pupil is given graduated

practice in simple reading lessons in which the sounds and combinations are carefully mixed without reference to any system, so that progress can be continually and efficiently tested. Part V. of the *Teacher's Handbook* which accompanies these two books contains further oral and blackboard work designed to show how to make the most of a school reading book, especially for revision work.

PICTURE-STUDY AND TALK

THE *British Conversational Pictures* issued by Messrs. Macmillan are intended for class use. The subjects have been carefully selected in order :

1. To provide material for conversation about certain well-known imaginative stories which treat mainly of children and animals, domestic affairs, and the ordinary relationships of daily life.

2. To stimulate the imagination and make full educational use of the propensity for "make-believe" which is inherent in every child.

3. To prepare the way for learning to read by constantly keeping before the mind of the young pupil the idea that, if he masters the necessary drudgery of that process, he will soon be able to read

for himself stories just as charming as those told to him in connection with these pictures. ••

In the pages immediately following I endeavour to show how the *Conversational Pictures* can be used to the best advantage. While this work is being pursued the teacher is recommended to make steady progress with the study of the letters of the alphabet and their simplest combinations which is outlined in pages 80 to 93.

Before the picture-study is commenced each day, ten minutes' work should be done in connection with the alphabet in order that the young pupil may from the first make an unconscious mental connection between the outward symbols used in reading and the pleasure and profit which can be obtained from that exercise.

Apart from the telling of the story, each picture in our series can be used to train the child to talk, to obtain all possible information from the details of the drawing, and to take the first steps in the building-up of a sentence.

In dealing with any given picture ask pupils :

1. To name in turn the various things represented by the artist, *e.g.* :

I see a horse.

I see a stable.

I see a girl at the garden gate.

2. To look away from the picture and name things from memory :

I saw a horse, *or* I have just seen a horse.

I saw a stable, *or* I have just seen a stable.

I saw a girl, etc., *or* I have just seen a girl.

3. To say what he will see when he sees the picture again, or what his companion will see :

I shall see a horse, etc.

He will see a horse, etc.

4. To name the “ actions ” represented by the artist, *e.g.* :

Grazes in the field.

Stands near the house.

Waves her hand.

5. To connect the things and the “ actions ” :

The horse grazes in the field.

The stable stands near the house.

The girl at the gate waves her hand.

6. To name some things which are missing in the picture, *e.g.* if a village scene is represented the pupil says :

I cannot see a tram-car.

I cannot see a taxi.

or

There are no tram-cars in the village.

There are no busy streets.

7. To query each other or to question the teacher on the picture, *e.g.* :

Q. Can you see a horse ?

A. Yes, I can see a horse quite plainly.

Q. Did you notice the flagstaff ?

A. Yes, I saw a flagstaff on the roof.

Q. Can you tell the time on the church clock ?

A. No, I cannot see the time on the church clock, because the pointers are not distinct enough.

It is remarkable how much conversational material can be made from the simplest of pictures. The illustrations used for oral lessons of this character ought not to be of the artificial kind in which a medley of objects is represented, as the use of this type of picture tends to the encouragement of mental inertness and prevents the exercise of the imaginative faculty.

PICTURE I

THE OLD WOMAN AND HER PIG

WHETHER the picture should be shown before the story is told or *vice versa* I do not know. There is something to be said on both sides. One teacher can use the picture to arouse initial curiosity and

will keep it before the class while the story is being told or recited. Another finds this method distracting and apt to spoil the story, and therefore prefers to keep the picture back until pupils know the details of the narrative.

Something depends also upon the nature of the picture. If it is self-explanatory it is, perhaps, better to keep it hidden until the story has been told. If it is rather mysterious it might well hang before the eyes of the pupils for examination in detail as the narrative proceeds. If it is humorous the amusement which it arouses may be detrimental to the careful development of the story.

I give below the standard version of the immortal tale of *The Old Woman and her Pig*. The exact form is a matter of real importance, and the narrator is strongly advised to adhere to it with the greatest care, making the telling a recitation rather than a narrative. The tale ought to be told very slowly with careful emphasis and dramatic effect. Every detail really matters, and if at a later date the teacher finds his pupils jealous of the exact verbal recital of the story, he may rest assured that he has made full educational and aesthetic use of it.

Having fixed the unalterable form of the story, teacher and pupils can now proceed to commentary and elaboration using the picture as a basis for the

conversation. Ascertain first whether the class is quite satisfied with the artist's presentation of these important matters, and accept genuine criticisms as a sign of grace. ' Discuss the background, the costume and attitude of the characters in the drama, and encourage each pupil to make some comment of his own. Now tell the story a second time still adhering to the original form.

After this, encourage the class to tell the story for themselves, each pupil taking a portion in turn. Go very slowly insisting upon careful enunciation and dramatic recitation. The picture may be required to help the memory of the pupil in the matter of the order of the various incidents in the story, but after one or two repetitions the sequence will be easily followed without its help.

I have asked the artist to emphasise the "wouldn't" of the story, and think that children will agree that she has carried out the idea in an excellent manner. She has also shown a wide variety of well-known objects about which conversation can be encouraged.

The Old Woman and her Pig

An old, old woman was sweeping her teeny, tiny house when she found a little, crooked sixpence. Then she said:

“ What shall I do with this little, crooked sixpence ? I will go to the market and buy a little pig.”

So she went to the market in the town and bought a little pig.

Now as she went home with the pig she came to a little stile.

But piggy would not go over the stile.

So she left the bad, little pig and went on until she met a dog.

Then she said to the dog, “ Doggy, doggy, bite pig ; pig won’t go over the stile ; and I shan’t get home to-night.”

But the dog wouldn’t.

So the old, old woman went on a little farther, and she met a stick.

Then she said, “ Stick, stick, beat dog ; dog won’t bite pig ; pig won’t go over the stile ; and I shan’t get home to-night.”

But the stick wouldn’t.

So the old, old woman went on a little farther, and she met a fire.

Then she said, “ Fire, fire, burn stick ; stick won’t,” etc.

But the fire wouldn’t.

(Repeat with *water, ox, butcher, rope, rat, cat.*)

Then the cat said to the old, old woman, “ If you will go to yonder cow and fetch me a saucer of milk, I will kill the rat.”

Away went the old, old woman to the cow.

But the cow said to her, “ If you will go to yonder hay-stack and fetch me a handful of hay, I’ll give you the milk.

Away went the old, old woman to the hay-stack, and she brought a handful of hay to the cow.

When the cow had eaten the hay she gave the old, old woman a saucer of milk ; and away she went to give it to the cat.

As soon as the cat had lapped the milk, the cat began to kill the rat ; the rat began to gnaw the rope, etc. etc ; the little pig in a great fright jumped over the stile ; and so the old woman got home that night to her teeny, tiny house.

PICTURE II

THE THREE BEARS

THIS story was originally told by Robert Southey for his own children, but he tells of a Little Old Woman who visited the house of the Three Bears. I have not been able to find who first substituted a pretty little girl known sometimes as Silver-hair and sometimes as Golden Locks, but the preference is now well established, and I have followed it here.

Southey had a houseful of children at Greta Hall near Keswick ; and as he loved them all he understood them thoroughly, as the construction and contents of this story show in an unmistakable manner. In his book entitled *The English Lakes*, Canon Rawnsley gives a charming account of the household at Greta Hall of which Southey was the presiding genius, and which included not only his own children but the family of Coleridge as well. It is interesting to know that little Hartley Coleridge was one of the first children to hear this story.

The tale of *The Three Bears* ought to be carefully studied before it is told, as the *diminuendo* nature of the various incidents which I have tried to indicate by changes of type is all important. This story also helps to train the memory, and well-instructed children soon become jealous of the preservation of the exact wording. Do not attempt to enforce any moral, but endeavour in an incidental way to invite the passing of juvenile judgment upon the behaviour of the various actors in the baby drama.

I think that the psychological moment for the production of the picture is indicated by the artist's choice of subject. It might be kept back until the narrator reaches the exact incident depicted and then shown in a dramatic manner, a pause being allowed for a little examination of the details before the story is proceeded with. The artist has been careful to show the chairs and the beds (Southey makes the bedroom upstairs, but this detail is not really important), and these will be duly noted as the story proceeds.

The Three Bears

Once upon a time there were Three Bears.

The first was a Great, Big Bear ; the second was a Middle-sized Bear ; the third was a Little, Small, Wee Bear.

The Three Bears lived in a house of their own in a wood.

They had each a basin for their porridge.

There was a little basin for the Little, Small, Wee Bear ; a middle-sized basin for the Middle-sized Bear ; and a large basin for the Great, Big Bear.

They had each a chair to sit in.

There was a little chair for the Little, Small, Wee Bear ; a middle-sized chair for the Middle-sized Bear ; and a large chair for the Great, Big Bear.

They each had a bed to sleep in.

There was a little bed for the Little, Small, Wee Bear ; a middle-sized bed for the Middle-sized Bear ; and a large bed for the Great, Big Bear.

One morning they made the porridge for breakfast and poured it into the basins.

Then they went for a walk in the wood while the porridge was cooling.

While they were walking a pretty little girl called Golden Locks came to the house.

She must have been a rather rude, curious, prying, little girl ; for she first looked in at the window, and then she peeped in at the keyhole, and seeing nobody in the house she lifted the latch.

The door was not fastened, because the Three Bears were good bears, who did nobody any harm, and never thought that anybody would harm them.

So Golden Locks opened the door and went in ; and she was well pleased when she saw the porridge on the table.

If she had been a good, kind, polite, little girl she would have waited till the Three Bears came home, and then, perhaps, they would have asked her to breakfast ; for they were good bears, a little rough perhaps, but very kind to their guests.

But Golden Locks set about helping herself. First she tasted the porridge in the large basin, but that was too hot

for her ; then she tasted the porridge in the middle-sized basin, but that was too cold for her.

Then she tasted the porridge in the little basin ; and that was neither too hot, nor too cold, but just right.

She liked it so well that she ate it all up. Then Golden Locks sat down in the chair of the Great, Big Bear, but that was too hard for her ; so she sat down in the chair of the Middle-sized Bear, and that was too soft for her.

Then she sat down in the chair of the Little, Small, Wee Bear ; and that was neither too hard, nor too soft, but just right.

So she sat in it and sat till the bottom of the chair came out, and down she came plump upon the ground.

Then Golden Locks went into the bedroom in which the Three Bears slept ; and first she lay down on the bed of the Great, Big Bear, but that was too high at the head for her.

Next she lay down on the bed of the Middle-sized Bear, but that was too high at the foot for her.

So she lay down on the bed of the Little, Small, Wee Bear ; and that was neither too high at the head, nor at the foot, but just right.

Then she drew the quilt over her and lay there till she fell fast asleep.

By this time the Three Bears thought their porridge would be cool enough ; so they came home to breakfast.

Now Golden Locks had left the spoon of the Great, Big Bear standing in his porridge ; and when he came in he said in a great, big voice :

“SOMEBODY HAS BEEN AT MY PORRIDGE.”

And when the Middle-sized Bear looked at her porridge she saw that the spoon was standing in it too, and she said in her middle-sized voice :

"SOMEBODY HAS BEEN AT MY PORRIDGE."

Then the Little, Small, Wee Bear looked at his basin, and there was the spoon in it but the porridge was all gone ; and he said in his little, small, wee voice :

"Somebody has been at my porridge and has eaten it all up."

Then the Three Bears began to look around.

Now Golden Locks had not put the cushion straight when she rose from the chair of the Great, Big Bear ; and when he saw this he said in his great, big voice :

"SOMEBODY HAS BEEN SITTING IN MY CHAIR."

And Golden Locks had pressed down the soft cushion in the chair of the Middle-sized Bear ; and when she saw this she said in her middle-sized voice :

"SOMEBODY HAS BEEN SITTING IN MY CHAIR."

And you know what Golden Locks had done to the third chair. When he saw it the Little, Small, Wee Bear said in his little, small, wee voice :

"Somebody has been sitting in my chair and has broken the bottom of it."

Then the Three Bears went into their bedroom.

Now Golden Locks had pulled the pillow of the Great, Big Bear out of its place.

When he saw this the Great, Big Bear said in his great, big voice :

"SOMEBODY HAS BEEN LYING IN MY BED."

And Golden Locks had pulled the bolster of the Middle-sized Bear out of its place ; and when she saw this she said in her middle-sized voice :

“SOMEBODY HAS BEEN LYING IN MY BED.”

And when the Little, Small, Wee Bear came to look at his bed, there was the bolster in its place; and the pillow was in its place upon the bolster; and upon the pillow was the fair head of Golden Locks: and when he saw her he said in his little, small, wee voice: •

“*Somebody has been lying in my bed and HERE SHE IS.*”

Now Golden Locks had heard the voice of the Great, Big Bear but had thought that it was thunder.

And she had heard the voice of the Middle-sized Bear and had thought it was the sound of the wind.

But when she heard the voice of the Little, Small, Wee Bear, she sprang up with a start.

When she saw the Three Bears on one side of the bed she tumbled out on the other and ran to the window.

Now the window was open, for the Three Bears were very tidy and always set it open when they got up in the morning.

So out jumped little Golden Locks and fell into the garden. Then she sprang up again, and made her way home through the wood as fast as she could go.

PICTURE III •

CHICKEN-LICKEN

THIS story is another example of the cumulative tale which enlarges the vocabulary and trains the memory without effort; it has also “word-building”

qualities of some value for spelling purposes, and these will be used later in the teaching of reading. The universal villain of the fairy and nursery story, Mr. Fox, deserves special attention, as he will be met with again and again during this Reading Course.

In this case the picture might well be kept back until near the end of the story recital ; but when the tale is told a second time, or reproduced by the pupils, the picture ought to hang before the class, as the introduction of each actor rouses interest in his appearance—and the whole company is shown by the artist as well as the palace of the King.

Chicken-licken

As Chicken-licken went one day to the wood, an acorn fell upon her poor head ; and she thought the sky had fallen. So she said she would go and tell the King.

Then Chicken-licken turned back, and met Hen-len. " Well, Hen-len, where are you going ? "

And Hen-len said, " I'm going to the wood for some meat."

And Chicken-licken said, " O Hen-len, don't go ; for I was going, and the sky fell upon my head. So I'm going to tell the King."

Then Hen-len turned back with Chicken-licken, and met Cock-lock. " O Cock-lock, where are you going ? "

And Cock-lock said, " I'm going to the wood for some meat."

Then Hen-len said, " O Cock-lock, don't go ; for I was going, and I met Chicken-licken, and Chicken-licken had been

at the wood, and the sky had fallen on her head. So we are going to tell the King.

So Cock-lock turned back, and met Duck-luck.

"Well, Duck-luck, where are you going?"

And Duck-luck said, "I'm going to the wood for some meat."

Then Cock-lock said, "O Duck-luck, don't go; for I was going, and I met Hen-len, and Hen-len met Chicken-licken, and Chicken-licken had been at the wood, and the sky had fallen on her head. So we are going to tell the King."

Then Duck-luck turned back, and met Drake-lake.

"Well, Drake-lake, where are you going?"

And Drake-lake said, "I'm going to the wood for some meat."

Then Duck-luck said, "O Drake-lake, don't go; for I was going, and I met Cock-lock, and Cock-lock met Hen-len, and Hen-len met Chicken-licken, and Chicken-licken had been at the wood, and the sky had fallen on her head. So we are going to tell the King."

Then Drake-lake turned back, and met Goose-loose.

"Well, Goose-loose, where are you going?"

And Goose-loose said, "I'm going to the wood for some meat."

Then Drake-lake said, "O Goose-loose, don't go; for I was going, and I met Duck-luck, and Duck-luck met Cock-lock, and Cock-lock met Hen-len, and Hen-len met Chicken-licken, and Chicken-licken had been at the wood, and the sky had fallen on her head. So we are going to tell the King."

Then Goose-loose turned back, and met Gander-lander.

"Well, Gander-lander, where are you going?"

And Gander-lander said, "I'm going to the wood for some meat."

Then Goose-loose said, "O Gander-lander, don't go; for I was going, and I met Drake-lake, and Drake-lake met Duck-luck, and Duck-luck met Cock-lock, and Cock-lock met Hen-len, and Hen-len met Chicken-licken, and Chicken-licken had been at the wood, and the sky had fallen on her head. So we are going to tell the King."

Then Gander-lander turned back, and met Turkey-lurkey.

"Well, Turkey-lurkey, where are you going?"

And Turkey-lurkey said, "I'm going to the wood for some meat."

Then Gander-lander said, "O Turkey-lurkey, don't go; for I was going, and I met Goose-loose, and Goose-loose met Drake-lake, and Drake-lake met Duck-luck, and Duck-luck met Cock-lock, and Cock-lock met Hen-len, and Hen-len met Chicken-licken, and Chicken-licken had been at the wood, and the sky had fallen on her head. So we are going to tell the King."

Then Turkey-lurkey turned back, and walked with Gander-lander, Goose-loose, Drake-lake, Duck-luck, Cock-lock, Hen-len, and Chicken-licken.

And as they were going along they met Fox-lox.

And Fox-lox said, "Where are you going, my pretty maids?" And they said, "Chicken-licken went to the wood, and the sky fell upon her head. So we are all going to tell the King."

Then Fox-lox said, "Come along with me, and I will show you the way."

But Fox-lox took them into his den, where he and his young ones soon ate up poor Chicken-licken, Hen-len, Cock lock, Duck-luck, Drake-lake, Goose-loose, Gander-lander, and Turkey-lurkey.

And they never saw the King to tell him that the sky had fallen.

PICTURE IV

MR. AND MRS. VINEGAR

WE are now plunging deeply into morality, or at all events into consideration of what is expedient ; for the career of Mr. Vinegar shows what happens to the weak, discontented, shilly-shallying nature which misses the good of the present moment by continual looking “ before and after,” which is always longing for a change and is incapable of steady application and triumphant achievement. This may appear to be too deep for a nursery tale but it is not so, for the story may prove very useful in later life in the formation of character ; but it will be a mistake to spoil its effect by enforcing the moral now. Let the child learn and discuss the story in every detail and the application will be ready when it is needed.

In the case of this picture the teacher must choose for herself the most suitable time for exhibition to the class. I leave the teacher to deal with the difficulty of “ the door of the vinegar bottle ” in her own way, but the connection between vinegar and a sour discontented nature is obvious.

The artist has again introduced as many “ common objects ” as can be shown in the picture without spoiling the artistic composition.

Mr. and Mrs. Vinegar

Mr. and Mrs. Vinegar lived in a vinegar-bottle. Now one day, when Mr. Vinegar was from home, Mrs. Vinegar, who was a very good housewife, began to sweep her house. But an unlucky thump of the broom brought the whole house clitter-clatter, clitter-clatter about her ears. She rushed forth to meet her husband crying all the time. On seeing him she cried out :

“ Oh, Mr. Vinegar, Mr. Vinegar, we are ruined, we are ruined ! I have knocked the house down, and it is all in pieces ! ”

Mr. Vinegar then said, “ My dear, let us see what can be done. Here is the door ; I will take it on my back, and we will go out to seek our fortune.”

They walked all that day, and at nightfall entered a thick forest. They were both very tired, and Mr. Vinegar said :

“ My love, I will climb up into a tree, drag up the door, and you shall follow.”

This he did, and they both stretched their weary limbs upon the door, and fell fast asleep. In the middle of the night Mr. Vinegar was disturbed by the sound of voices beneath, and looking over the edge of the door saw that a party of thieves had met to divide their booty. This is what he heard :

“ Here, Jack,” said one, “ here’s five pounds for you ; here, Bill, here’s ten pounds for you ; here, Bob, here’s three pounds for you.”

Mr. Vinegar could listen no longer ; his terror was so intense that he trembled most violently, and shook down the door on their heads. Away scampered the thieves, but Mr. Vinegar dared not come down till broad daylight.

He then scrambled out of the tree, and went to lift up the door. What did he behold but a number of golden guineas underneath it !

"Come down, Mrs. Vinegar," he cried, "come down, I say ; our fortune's made, our fortune's made ! come down, I say."

Mrs. Vinegar got down as fast as she could, and looked at the money with great delight.

"Now, my dear," said she, "I'll tell you what you shall do. There is a fair at the town hard by ; you shall take these forty guineas and buy a cow. I can make butter and cheese which you shall sell at market, and we shall then be able to live very comfortably."

Mr. Vinegar joyfully agreed, took the money, and went off to the fair. When he arrived, he walked up and down, and at length saw a beautiful red cow.

Oh ! thought Mr. Vinegar, if I only had that cow I should be the happiest man alive. So he offered the forty guineas for the cow, and the owner declaring that, as he was a friend, he would oblige him, the bargain was made. Proud of his purchase, he drove the cow backwards and forwards to show it off. By and by he saw a man playing the bagpipes—tweedledum, tweedledee ; the children followed him about, and he appeared to be pocketing money on all sides.

Well, thought Mr. Vinegar, if I only had that beautiful instrument I should be the happiest man alive—my fortune would be made.

So he went up to the man.

"Friend," says he, "what a beautiful instrument that is, and what a great deal of money you must make."

"Why, yes," said the man, "I make a great deal of money, to be sure, and it is a beautiful instrument."

"Oh !" cried Mr. Vinegar, "how I should like to own it !"

"Well," said the man, "as you are a friend, I don't much mind parting with it ; you shall have it for that red cow."

"Done," said the delighted Mr. Vinegar ; so the beautiful red cow was given for the bagpipes.

He walked up and down with his purchase, but in vain he tried to play a tune, and instead of pocketing pence he was followed by the boys hooting, laughing, and pelting.

Poor Mr. Vinegar, his fingers grew very cold, and, heartily ashamed and put out, was leaving the town when he met a man with a fine thick pair of gloves.

"Oh, my fingers are so very cold," said Mr. Vinegar to himself ; "if I only had those beautiful gloves I should be the happiest man alive."

He went up to the man, and said to him :

"Friend, you seem to have a capital pair of gloves there."

"Yes, indeed," cried the man ; "and my hands are as warm as possible this cold day."

"Well," said Mr. Vinegar, "I should like to have them."

"What will you give ?" said the man ; "as you are a friend, I don't much mind letting you have them for those bagpipes."

"Done," cried Mr. Vinegar. He put on the gloves, and felt perfectly happy as he trudged homewards.

At last he grew very tired, when he saw a man coming towards him with a good stout stick in his hand. "Oh," said Mr. Vinegar, "if I only had that stick I should then be the happiest man alive !"

He stopped and said to the man :

"Friend, what a good stick you have got."

"Yes," said the man, "I have used it for many a long mile, and a good friend it has been ; but if you have a fancy for it, as you are a friend, I don't mind giving it to you for that pair of gloves."

Mr. Vinegar's hands were so warm, and his legs so tired, that he gladly made the change.

As he drew near to the wood where he had left his wife, he heard a parrot on a tree calling out his name.

"Mr. Vinegar, you foolish man, you blockhead, you simpleton ! you went to the fair, and laid out all your money in buying a cow ; not content with that you changed it for bagpipes, on which you could not play, and which were not worth one-tenth of the money. Then you had no sooner got the bagpipes than you changed them for the gloves, which were not worth one-quarter of the money ; and when you had got the gloves you changed them for a miserable walking-stick, and now for your forty guineas, cow, bagpipes, and gloves you have nothing to show but a stick, which you might have cut in any hedge."

On this the bird laughed, and laughed again, and Mr. Vinegar, falling into a violent rage, threw the stick at its head. The stick lodged in the tree, and he returned to his wife without money, cow, bagpipes, gloves, or stick, and she instantly gave him such a sound beating that she almost broke every bone in his sour skin.

PICTURES V AND VI

CINDERELLA

WE now come to a story of an entirely different character which represents the fairy tale in all its fulness and at its best. I give below the version told by Mrs. Craik in *The Fairy Book* as it has peculiar

English qualities and has been closely followed by the artist in the preparation of the two British *Conversational Pictures* allotted to this tale ; moreover, it has literary qualities of form, expression, and construction which are conspicuously absent from many renderings of the narrative.

The teacher will find, however, that in the telling and re-telling of this long story it is not possible to adhere to the same words and phrases ; and while there must be a faithful unvarying adherence to the facts each narrator will be able to simplify or embroider the tale according to his fancy or add little touches which he knows will be appreciated by his own particular hearers. For example he can enlarge upon the kind of work to which Cinderella was condemned and make it more real from his knowledge of the home circumstances of his pupils.

There are certain important matters which must be brought out very clearly in the narration of this tale :

1. The girl's attention to duty without any assumption of superior virtue or air of martyrdom.
2. The human qualities shown in her natural desire to share in the gaiety, her quiet humorous enjoyment of her step-sisters' mystification, and her forgetfulness about the lapse of time at the ball.
3. Her forgiving nature and the fact that she

made the best of her period of trial. She would make all the better wife from her knowledge of housewifery ; at least she would be able to superintend the Prince's servants efficiently !

I think that these matters are of real importance. Many a Cinderella neglects the daily drudgery and spends all her time waiting but not preparing for the advent of the Prince.

The two pictures have been prepared to exhibit a striking contrast in matters of detail, and when the story has been told, they ought, if possible, to be shown side by side in order that the child may find out the effect of the new interest in Cinderella's life upon the appearance of her kitchen. This contrasting of the details of the two plates will form a highly interesting lesson in itself.

Cinderella

There was once an honest gentleman who took for his second wife a lady, the proudest and most disagreeable in the whole country. She had two daughters exactly like herself in all things. He also had one girl, who resembled her dead mother, the best woman in all the world. Scarcely had the second marriage taken place than the step-mother became jealous of the good qualities of the girl, who was so great a contrast to her own two older daughters. She gave her all the menial occupations of the house,—compelled her to wash the floors and staircases, to dust the bedrooms, and clean the grates ; and while her sisters occupied carpeted

chambers hung with mirrors, where they could see themselves from head to foot, this poor damsel^e was sent to sleep in an attic, on an old straw mattress, with only one chair and not a looking-glass in the room.

She suffered all in silence, not daring to complain to her father, who was entirely ruled by his new wife. When her daily work was done, she sat down in the chimney-corner among the ashes, from which the two sisters gave her the nickname of *Cinderella*. But Cinderella, however shabbily clad, was handsomer than they were with all their fine clothes.

It happened that the King's son gave a series of balls to which were invited all the rank and fashion of the city, and among the rest the two elder sisters. They were very proud and happy, and occupied their whole time in deciding what they should wear, a source of new trouble to Cinderella, whose duty it was to get up their fine linen and laces, and who never could please them however much she tried. They talked of nothing but their clothes.

"I," said the elder, "shall wear my velvet gown and my trimmings of English lace."

"And I," added the younger, "'will have but my ordinary silk petticoat, but I shall adorn it with an upper skirt of flowered brocade, and shall put on my diamond tiara, which is a great deal finer than anything of yours."

Here the elder sister grew angry, and the dispute began to run so high that Cinderella, who was known to have excellent taste, was called upon to decide between them. She gave them the best advice she could, and gently and submissively offered to dress them herself, and especially to arrange their hair—an accomplishment in which she excelled many a noted coiffeur. The important evening came, and she exercised all her skill to adorn the two ladies. While she was combing out the elder's hair, this ill-natured person

said sharply, "Cinderella, do you not wish you were going to the ball?"

"Ah, madam" (they obliged her always to say "madam"), "you are only mocking me; it is not my fortune to have any such pleasure."

"You are right: people would only laugh to see a little cinder-wench at a ball."

Any other than Cinderella would have dressed the hair all awry; but she was good, and dressed it perfectly even and smooth, and as prettily as she could.

The sisters had scarcely eaten for two days, and had broken a dozen stay-laces a day in trying to make themselves slender; but to-night they broke a dozen more, and lost their tempers over and over again before they completed their toilet. When at last the happy moment arrived, Cinderella followed them to the coach; after it had whirled them away, she sat down by the kitchen fire and cried.

Immediately her godmother, who was a fairy, appeared beside her. "What are you crying for, my little maid?"

"Oh, I wish—I wish——" Her sobs stopped her.

"You wish to go to the ball; isn't it so?"

Cinderella nodded.

"Well, then, be a good girl, and you shall go. First run into the garden and fetch me the largest pumpkin you can find."

Cinderella did not comprehend what this had to do with her going to the ball, but being obedient and obliging she went. Her godmother took the pumpkin, and having scooped out all its inside, struck it with her wand: it became a splendid gilt coach, lined with rose-coloured satin.

"Now fetch me the mouse-trap out of the pantry, my dear."

Cinderella brought it; it contained six of the fattest, sleekest mice. The fairy lifted up the wire door, and as

each mouse ran out she struck it and changed it into a beautiful black horse.

“ But what shall I do for your coachman, Cinderella ? ”

Cinderella suggested that she had seen a large black rat in the rat-trap, and he might serve for want of better.

“ You are right ; go and look again for him.”

He was found, and the fairy made him into a most respectable coachman, with a fine cocked hat and wig. She afterwards took six lizards from behind the pumpkin frame, and changed them into six footmen, all in splendid livery ; who immediately jumped up behind the carriage, as if they had been footmen all their days. “ Well, Cinderella, now you can go to the ball.”

“ What, in these clothes ? ” said Cinderella piteously, looking down on her ragged frock.

Her godmother laughed, and touched her also with the wand, at which her wretched threadbare jacket became stiff with gold and sparkling jewels ; her woollen petticoat lengthened into a gown of sweeping satin, from underneath which peeped out her little feet, no longer bare, but covered with silk stockings and the prettiest glass slippers in the world. “ Now, Cinderella, depart ; but remember, if you stay one instant after midnight, your carriage will become a pumpkin, your coachman a rat, your horses mice, and your footmen lizards ; while you yourself will be the little cinder-wench you were an hour ago.”

Cinderella promised without fear, her heart was so full of joy.

Arrived at the palace, the King’s son, whom some one, probably the fairy, had told to await the coming of an uninvited Princess whom nobody knew, was standing at the entrance, ready to receive her. He offered her his hand, and led her with the utmost courtesy through the assembled guests, who stood aside to let her pass, whispering to one

another, "Oh, how beautiful she is!" It might have turned the head of any one but poor Cinderella, who was so used to be despised that she took it all as if it were something happening in a dream.

Her triumph was complete; even the old King said to the Queen that never since her majesty's young days had he seen so charming and elegant a person. All the court ladies scanned her eagerly, clothes and all, determining to have theirs made next day of exactly the same pattern. The King's son himself led her out to dance, and she danced so gracefully that he admired her more and more. Indeed, at supper, which was fortunately early, his admiration quite took away his appetite. As for Cinderella herself, with an involuntary shyness she sought out her sisters, placed herself beside them, and offered them all sorts of civil attentions, which, coming as they supposed from a stranger, and so magnificent a lady, almost overwhelmed them with delight.

While she was talking with them, she heard the clock strike a quarter to twelve; and making a courteous adieu to the royal family, she re-entered her carriage, escorted tenderly by the King's son, and arrived in safety at her own door. There she found her godmother, who smiled approval, and of whom she begged permission to go to a second ball the following night, to which the Queen had earnestly invited her.

While she was talking, the two sisters were heard knocking at the gate, and the fairy godmother vanished, leaving Cinderella sitting in the chimney-corner, rubbing her eyes and pretending to be very sleepy.

"Ah," cried the eldest sister maliciously, "it has been the most delightful ball; and there was present the most beautiful Princess I ever saw, who was so exceedingly polite to us both."

"Was she?" said Cinderella indifferently; "and who might she be?"

"Nobody knows, though everybody would give their eyes to know, especially the King's son."

"Indeed!" replied Cinderella, a little more interested, "I should like to see her. Miss Javotte"—that was the elder sister's name—"will you not let me go to-morrow, and lend me your yellow gown that you wear on Sundays?"

"What, lend my yellow gown to a cinder-wench! I am not so mad as that." At which refusal Cinderella did not complain, for if her sister really had lent her the gown she would have been considerably embarrassed.

The next night came, and the two young ladies, richly dressed in different toilets, went to the ball. Cinderella, more splendidly attired and more beautiful than ever, followed them shortly after. "Now remember twelve o'clock," was her godmother's parting speech, and she thought she certainly should. But the Prince's attentions to her were greater even than during the first evening, and in the delight of listening to his pleasant conversation time slipped by unperceived. While she was sitting beside him in a lovely alcove, and looking at the moon from under a bower of orange blossoms, she heard a clock strike the first stroke of twelve. She started up, and fled away as lightly as a deer.

Amazed, the Prince followed, but could not catch her. Indeed he missed his lovely Princess altogether, and only saw running out of the palace doors a little dirty lass whom he had never beheld before, and of whom he certainly would never have taken the least notice. Cinderella arrived at home breathless and weary, ragged and cold, without carriage, or footman, or coachman—the only remnant of her past magnificence being one of her little glass slippers; the other she had dropped in the ballroom as she ran away.

When the two sisters returned they were full of this strange adventure : how the beautiful lady had appeared at the ball more beautiful than ever, and enchanted every one who looked at her ; and how as the clock was striking twelve she had suddenly risen up and fled through the ball-room, disappearing no one knew how or where, and dropping one of her glass slippers behind her in her flight ; how the King's son had remained inconsolable until he chanced to pick up the little glass slipper, which he carried away in his pocket, and was seen to take it out continually and look at it affectionately, with the air of a man very much in love ; in fact, from his behaviour during the remainder of the evening, all the court and royal family were convinced that he had become desperately enamoured of the wearer of the little glass slipper.

Cinderella listened in silence, turning her face to the kitchen fire, and perhaps it was that which made her look so rosy ; but nobody ever noticed or admired her at home, so it did not signify, and next morning she went to her weary work again just as before.

A few days after the whole city was attracted by the sight of a herald going round with a little glass slipper in his hand, publishing, with a flourish of trumpets, that the King's son ordered this to be fitted on the foot of every lady in the kingdom, and that he wished to marry the lady whom it fitted best, or to whom it and the fellow-slipper belonged. Princesses, duchesses, countesses and simple gentlewomen all tried it on, but being a fairy slipper it fitted nobody ; and besides, nobody could produce its fellow-slipper, which lay all the time safely in the pocket of Cinderella's old linsey gown.

At last the herald came to the house of the two sisters, and though they well knew neither of themselves was the beautiful lady, they made every attempt to get their clumsy feet into the glass slipper, but in vain.

"Let me try it on," said Cinderella from the chimney-corner.

"What, you?" cried the others, bursting into shouts of laughter; but Cinderella only smiled, and held out her hand.

Her sisters could not prevent her, since the command was that every young maiden in the city should try on the slipper, in order that no chance might be left untried, for the Prince was nearly breaking his heart; and his father and mother were afraid that, though a Prince, he would actually die for love of the beautiful unknown lady.

So the herald bade Cinderella sit down on a three-legged stool in the kitchen, and himself put the slipper on her pretty little foot, which it fitted exactly. She then drew from her pocket the fellow-slipper, which she also put on, and stood up—for with the touch of the magic shoes all her dress was changed likewise—no longer the poor despised cinder-wench, but the beautiful lady whom the King's son loved.

Her sisters recognised her at once. Filled with astonishment, mingled with no little alarm, they threw themselves at her feet, begging her pardon for all their former unkindness. She raised and embraced them; told them she forgave them with all her heart, and only hoped they would love her always. Then she departed with the herald to the King's palace, and told her whole story to His Majesty and the royal family, who were not in the least surprised, for everybody believed in fairies, and everybody longed to have a fairy godmother.

As for the young Prince, he found her more lovely and lovable than ever, and insisted upon marrying her immediately. Cinderella never went home again, but she sent for her two sisters to the palace, and with the consent of all parties married them shortly afterwards to two rich gentlemen of the court.

PICTURES VII AND VIII

DICK WHITTINGTON AND HIS CAT

THE story of Dick Whittington is introduced in this Course as a good example of the legend which is nine-tenths imagination and one-tenth history. It is therefore of an entirely different character from the tales which precede and follow it.

My version is put together from various old collections and will be found to embody all the "facts" presented in a simple form without any of the moralising which distinguished the little unctuous goody-goody chap books of the eighteenth century. Dick is a good male counterpart of Cinderella, and I appeal to teachers to present him as a merry, humorous, hard-working, cheerful character with a great deal of Mark Tapley in him and like R. L. Stevenson "something of the Shorter Catechist," as one who would make a good master because he had been a good servant.

The matter of the trading will require careful handling with young children and may be either lightly touched upon and passed over, or developed in a concrete manner, according to the particular circumstances of the class.

The two pictures introduce all the chief characters

of the nursery drama except the cook who is perhaps best left to the imagination. The artist's treatment and the details introduced will speak for themselves.

Dick Whittington and his Cat

Once upon a time when Edward the Third was King of England there lived a little boy whose name was Dick Whittington.

His father and mother had died when he was very young so that he knew nothing about them ; and he was left all alone running about a country village.

Poor Dick was not old enough to work so he was very poor. He had little to eat for his dinner and very often nothing at all for his breakfast.

The people who lived in the village were poor too. They could not spare Dick much more than the skins of the potatoes and now and then a hard crust of bread.

But Dick was a very sharp little boy and was always listening to what everybody talked about.

On Sundays he listened to the farmers at the church door.

On market-days he saw the people come to buy and sell, and heard a great deal from them.

When the barber's shop was open, Dick used to listen at the door to hear what the people were saying to each other.

Now he often heard these people talk about a great city called London ; and he heard them say that all the people in that city were fine ladies and gentlemen ; that there was singing and music there all day long ; and that the streets of the city were all paved with gold.

One day a large waggon drawn by a team of eight horses passed through the village ; and all the horses had bells at their heads.

Dick was standing at the sign-post when he saw them ; and he felt sure that the waggoner was driving his horses to the fine city of London.

So he went up to the waggoner and asked if he might walk with him by the side of the waggon. •

The man asked him where he lived, and Dick said, " Nowhere." Then he asked him where his father and mother were, and Dick said sadly, " They are both dead."

" Well," said the man, " you could not be worse off in London than you are here, so you may as well go with me."

So they set off for London together.

I often wonder how the poor little fellow managed to walk all the way to the great city ; and what he had to eat while he was on the way.

But perhaps the carter gave him a lift now and again ; and the people in the villages through which they passed would be kind to him, I feel sure, and give him a bite and sup.

In time, however, Dick got safe to London and left the kind waggoner in a great hurry.

For he wished to see the fine streets paved all over with gold without wasting any time.

He ran as fast as he could, hoping to see the golden pavements every minute. Then he thought he would pick up some stones from the road and so have as much money as he could wish for.

But wherever he went he found nothing but ordinary stones and mud ; and when night came he sat down in a dark corner and cried himself to sleep.

Poor Dick spent the whole of that night in the streets. Next morning he was very hungry and was forced to beg for a halfpenny to buy a loaf.

But no one would stop and listen to his story, and before long he felt quite weak and faint for want of food.

At last he met a kind gentleman who said :

"Why do you not work for some money, my boy? Your legs are long enough to run errands, at least."

"I am ready to work," said Dick, "if I knew where to find a master."

"Come with me, then," said the gentleman; and he took Dick to a hayfield where he had a happy time till the hay was made.

But when autumn came the boy found himself as poor as ever; and one evening he went to sleep on the doorstep of a rich merchant whose name was Mr. Fitzwarren.

Here he was found by the cook, who had a very bad temper and who was very busy at the moment; so she shouted out:

"What do you mean by lying there you lazy fellow? If you do not go away I will throw the dish-water over you. I have some hot water in this dish which will make you run."

Just as she spoke, the merchant came from his office and saw the dirty boy all in rags lying on the door-step.

"You must be very lazy, boy," he said. "Why don't you go to work?"

"I have no work to do," said poor Dick, "and I feel very ill for I have had no food for a long time."

The poor boy tried to rise to his feet but was forced to sit down again. So the good man told him to go into the house and get something to eat.

"You can pay me," he said, "by helping the cook to wash the dishes and clean the boots."

Dick set to work as soon as he had eaten well, and did his best to pay for his meal. He slept in a garret that night, and would have been quite happy in the house if the cook had not been so very ill-tempered.

She would often beat poor Dick about the head with a broom; and one day the merchant's daughter Alice caught her doing so.

The girl scolded the cook and for a while Dick had an easier life.

But there was another thing which Dick found very bad to bear. There were many holes in the floor of his garret, and the rats and mice came up and ran over his bed at night.

One day a visitor to the house gave Dick a penny for cleaning his shoes, and he made up his mind to buy a cat with it.

Next day he met a girl with a cat and bought it from her with his penny.

That night, and for many nights after, Dick slept quite soundly ; and he always took care to save part of his dinner to feed the cat in the garret. So the time went on, and Dick's legs grew longer still.

One day Dick's master called all the servants together. Then he said to them :

" I have made ready a ship which is to trade in lands far away over the sea. If any of you have anything you would like to trade you can give it to the captain and he will sell it for you."

Many of the servants had something to give. But poor Dick had no goods of any kind.

Miss Alice saw that the boy was very sad ; and she asked her father if she might lend the boy some money to give to the captain. Then the man could buy some goods and trade with them in Dick's name.

But her father would not allow this. Dick must find something of his very own. " I have only a cat which I bought for a penny," said Dick.

" Fetch your cat, then, my good boy," said the merchant, " and send her with the captain."

Dick went to his garret and brought out poor Puss and gave it to his master with tears in his eyes. The others

laughed at him, but Miss Alice was very sorry and gave him some money to buy another cat.

The ship sailed away, and Dick went back to the kitchen. The cook's temper grew worse and worse and after bearing it for a long time Dick made up his mind to run away.

He put up his few things in a bundle and started very early in the morning on the First of November. He walked for a good way and then sat down on a stone to rest.

As he sat there the bells of Bow Church began to ring, and he thought that the sound seemed to say to him :

“ Turn again, Whittington,
Lord Mayor of Londpn.”

“ Lord Mayor of London,” said Dick half to himself. “ Why I would put up with a great deal just now if I could be Lord Mayor and ride in the fine coach which I have often seen in the streets. I think I ought to go back if I am to be Lord Mayor of London.”

Dick went back and was lucky enough to get his work begun before the old cook came downstairs.

The ship with the cat on board was a long time at sea ; and it was at last driven by the wind on the shore of the land where the Moors live.

These dark-skinned people came in great haste to the ship and were very kind to the sailors ; and they soon began to buy the goods which the captain had brought.

The King sent to ask the captain to visit him at the palace and to bring patterns of his goods with him.

The King and Queen sat at a fine table and asked the captain to take food with them. They sat down and the dishes of meat were brought in.

Then all at once a large number of rats and mice rushed in and began to swarm over the table and eat the food.

The captain was filled with surprise and said so. Then

one of the company told him that all means had been tried to get rid of the rats and mice ;• and that the King would give half his riches to any one who would drive them away.

The captain jumped for joy, for he remembered Dick Whittington's cat. "I have an animal on my ship," he said, "which will soon drive these pests away."

"Bring her to me at once," said the King, "and if it be as you say, I will load your ship with gold and jewels in exchange for her."

"Run, run," said the Queen, "for I long to see the dear creature."

Off went the captain and soon came back with the cat under his arm. He found the table full of rats and mice, but in a moment Puss cleared it completely.

Some of the vermin she killed, while all the rest ran away.

The King and Queen were filled with wonder at the sight ; and they thought that such an animal must be very, very fierce.

But the captain showed them that this was not so ; for when he called, "Pussy, pussy, pussy," the cat came to him to be stroked and petted.

Then the Queen called to her also. But she could not speak like the captain and said, "Putty, putty, putty."

The King then gave the captain a lot of jewels for the cat, and the ship sailed away.

After a happy voyage she arrived safe in London ; and the captain went off at once to see the good merchant.

He tapped at the door. • "Who's there ?" cried the merchant. "A friend," was the reply, "who brings you good news of your ship."

The merchant at once opened the door and found the captain standing there with a box full of jewels. •

Then he lost no time in telling the story of the cat, and showed the jewels which the King had sent for poor Dick.

"Go and fetch him," said the merchant to one of his servants, "and take care to call him Mr. Whittington."

At the moment Dick was in the scullery scrubbing pots for the cook, and very dirty.

When he came up the merchant set a chair for him, and poor Dick begged his master not to make fun of him.

"Indeed, Mr. Whittington," said the merchant, "we do not mock you, for the captain has sold your cat and brought home more wealth for you than I own myself."

Poor Dick did not know what to do for joy. He begged his master to take part of the jewels, but the good man would not do so.

Then he asked Miss Alice to take a present, but she would not do so either. So Dick began by making presents to the captain, his men, and even the bad-tempered cook.

After this the merchant told Dick that he ought to begin to trade for himself, but that first of all he must buy some clothes.

So Dick washed his face, curled his hair, and bought a cocked hat and a nice suit of clothes. Then he looked very smart and fine, so fine, indeed, that after a time Miss Alice thought Dick was quite fit to be her sweetheart.

Not long afterwards the wedding-day was fixed, and the Lord Mayor came in his gilded coach to the church and to the feast which was held later in the day.

After that Richard Whittington became one of the leading men in London, and in time was made Lord Mayor and rode in the gilded coach.

And one day he was called to see the King, who made him kneel before him. The King then touched him lightly on one shoulder with his sword and said :

"Rise, Sir Richard," and in this way he was made a knight.

PICTURE IX

ALICE AND THE WHITE RABBIT

THE introduction to Alice means for the child the introduction to literature, and great care must be exercised in effecting it. I imagine that most normal children find the White Rabbit one of the friendliest and "chummiest" of all the denizens of Wonderland, and it is quite possible to make a good selection of incidents in which he figures largely.

The first scene, shown in the large picture, is described in Chapter IV. For very small children I have found the various changes in the size of the heroine to be somewhat confusing; and before the incident in White Rabbit's house is described, all that is necessary is to get Alice sufficiently reduced in size to be accommodated in that dwelling. When the above chapter begins she is on the small scale, and on the whole a fitting companion for the mouse. The following simplified and shortened version of what precedes might be used to bring the child to the scene shown in our first picture which shows Alice in the room of the White Rabbit. In telling the story the teacher is recommended to make a pause at each line of asterisks.)

Alice and the White Rabbit

One very hot day a little girl named Alice went for a walk with her sister.

"Let us sit in the shade," said Alice's sister, "and you can make a daisy chain."

"I should love to make a chain," said Alice, "but it is too hot even to move."

So she kept quite still and felt very, very sleepy.

* * * * *

All at once a *White Rabbit* with pink eyes ran close by her. "Oh, dear! oh, dear!" it cried, "I shall be too late!"

Then it took a little watch out of its pocket, looked at it, and ran on.

Alice ran across the field after it; but she was just in time to see it pop down a large rabbit-hole under the hedge.

She popped into the hole too, and fell down, down, DOWN until she came to a heap of sticks and dry leaves.

Then her fall seemed to be over.

* * * * *

Alice was not hurt, and soon rose to her feet. She was in a long, long passage, and at one end she saw the White Rabbit again.

"Oh, my ears and whiskers," he cried, "how late it's getting!" Then in a moment he went out of sight.

Alice walked down the passage and came at length to a large hall with many doors, every one of which she found was locked.

Then all at once she saw a little glass table with a tiny golden key upon it. She picked up this key, and then saw that there was a curtain at one place on the wall.

She drew this curtain aside and found a tiny door behind it. The tiny key just fitted the lock. So she opened this tiny door and looked out into a lovely garden.

But she could not get into this garden, for *she was much too large !*

* * * * *

Alice did not know *what to do*. After a while she went back to the tiny table and found a tiny bottle upon it. Round the neck of the bottle was a label upon which were the words DRINK ME in large letters.

She took out the cork, lifted the bottle to her lips, and drank all that was in it. In a few moments she was only ten inches high ; and she was now quite small enough to go through the tiny door into the lovely garden.

But when she got to the door she found that she had left the key behind her.

So she went back to the table, but now, of course, she was much too small to reach to the top of it. And there was nothing left for poor Alice to do but to sit down and cry. After a while Alice heard the patter of tiny feet. She looked up, and there was the White Rabbit ! He was dressed in very fine clothes, with a pair of white kid gloves in one hand and a large fan in the other.

“ Oh ! the Duchess ! the Duchess ! ” he cried, “ won’t she be savage if I’ve kept her waiting ! ”

“ If you please, sir—— ” began Alice, and the sound of her voice made the White Rabbit give a great start. He dropped the fan and gloves and ran away as fast as he could go.

Alice picked them up and began to fan herself ; but after a while she heard a little pattering of footsteps in the distance, and looked up eagerly.

At the first mention of the White Rabbit attention should be called to the full-length portrait of the

little gentleman shown on the wall of the room in our picture. This is copied from Tenniel's illustration, and the figure of Alice is that which the same artist has made so familiar to us all. It must not be forgotten that the object of the conversational work is to direct the pupil's attention to a book which they will delight to read for themselves at a later date, and that the form and language of the story are really important. One of the advantages of placing standard literature before children is the opportunity which this practice gives of making them accustomed to the sound of good English sentences which they memorise almost unconsciously; and while the story of Alice must be simplified for younger children, the language ought not to be garbled or paraphrased. For example, the sentences of the above introduction are all taken from the original book, however short and simple they may appear to be. It may be urged that it would be better to wait until the child is ready to read the original for itself, but the author did not think so as the *Little Folks' Edition* of the story conclusively proves.

The first Alice picture might be placed before the class before the story-telling is begun, and a considerable pause made when the contents of the room are described, special attention being paid to the details of Alice's dress and appearance, so as to impress the

gracious little Tenniel figure upon the mental vision of the child.

The artist has included portraits of White Rabbit's friends, the lizard and the guinea-pig, and attention can be directed to these at the proper moment. The teacher's copy of Alice can be passed round to show pupils the ascent of Bill and the descent of White Rabbit as pictured by Tenniel. We give below that portion of the story which can be related in connection with this first picture.

* * * * *

It was the White Rabbit, trotting slowly back again, and looking anxiously about as it went, as if it had lost something; and she heard it muttering to itself, "The Duchess! the Duchess! Oh, my dear paws! Oh, my fur and whiskers! She'll get me executed, as sure as ferrets are ferrets! Where *can* I have dropped them, I wonder?" Alice guessed in a moment that it was looking for the fan and the pair of white kid gloves, and she very good-naturedly began hunting about for them, but they were nowhere to be seen—everything seemed to have changed since her swim in the pool, and the great hall, with the glass table and the little door, had vanished completely. •

Very soon the Rabbit noticed Alice as she went hunting about, and called out to her in an angry tone, "Why, Mary Ann, what *are* you doing here? Run home this moment, and fetch me a pair of gloves and a fan! Quick, now!" And Alice was so much frightened that she ran off at once in the direction it pointed to, without trying to explain the mistake it had made.

"He took me for his housemaid," she said to herself as she ran. "How surprised he'll be when he finds out who I am! But I'd better take him his fan and gloves—that is, if I can find them." As she said this, she came upon a neat little house, on the door of which was a bright brass plate with the name W. Rabbit engraved upon it. She went in without knocking, and hurried upstairs, in great fear lest she should meet the real Mary Ann, and be turned out of the house before she had found the fan and gloves.

"How queer it seems," Alice said to herself, "to be going messages for a rabbit!" I suppose Dinah'll be sending me on messages next! And she began fancying the sort of thing that would happen: "'Miss Alice! Come here directly, and get ready for your walk!'" 'Coming in a minute, nurse! But I've got to watch this mouse-hole till Dinah comes back, and see that the mouse doesn't get out.' Only I don't think," Alice went on, "that they'd let Dinah stop in the house if it began ordering people about like that!"

By this time she had found her way into a tidy little room with a table in the window, and on it (as she had hoped) a fan and two or three pairs of tiny white kid gloves: she took up the fan and a pair of the gloves, and was just going to leave the room, when her eye fell upon a little bottle that stood near the looking-glass. There was no label this time with the words "DRINK ME," but nevertheless she uncorked it and put it to her lips. "I know *something* interesting is sure to happen," she said to herself, "whenever I eat or drink anything; so I'll just see what this bottle does. I do hope it'll make me grow large again, for really I'm quite tired of being such a tiny little thing!"

It did so indeed, and much sooner than she had expected: before she had drunk half the bottle she found her head pressing against the ceiling, and had to stoop to save her neck from being broken. She hastily put down the bottle,

saying to herself, "That's quite enough—I hope I shan't grow any more. As it is, I can't get out at the door. I do wish I hadn't drunk quite so much!"

Alas! it was too late to wish that! She went on growing and growing, and very soon had to kneel down on the floor: in another minute there was not even room for this, and she tried the effect of lying down with one elbow against the door and the other arm curled round her head. Still she went on growing, and as a last resource she put one arm out of the window, and one foot up the chimney, and said to herself, "Now I can do no more, whatever happens. What *will* become of me?"

Luckily for Alice, the little magic bottle had now had its full effect, and she grew no larger: still it was very uncomfortable, and, as there seemed to be no sort of chance of her ever getting out of the room again, no wonder she felt unhappy.

"It was much pleasanter at home," thought poor Alice, "when one wasn't always growing larger and smaller, and being ordered about by mice and rabbits. I almost wish I hadn't gone down that rabbit-hole—and yet—and yet—it's rather curious, you know, this sort of life! I do wonder what *can* have happened to me! When I used to read fairy-tales I fancied that kind of thing never happened, and now here I am in the middle of one! There ought to be a book written about me, that there ought! And when I grow up, I'll write one—but I'm grown up now," she added in a sorrowful tone, "at least there's no room to grow up any more *here*."

"But then," thought Alice, "shall I *never* get any older than I am now? That'll be a comfort, one way—never to be an old woman—but then—always to have lessons to learn! Oh, I shouldn't like *that*!"

"Oh, you foolish Alice!" she answered herself. "How

can you learn lessons in here ? Why there's hardly room for *you*, and no room at all for any lesson-books ! ”

And so she went on, taking first one side and then the other, and making quite a conversation of it altogether ; but after a few minutes she heard a voice outside, and stopped to listen.

“ Mary Ann ! Mary Ann ! ” said the voice. “ Fetch me my gloves this moment ! ” Then came a little pattering of feet on the stairs. Alice knew it was the Rabbit coming to look for her, and she trembled till she shook the house, quite forgetting that she was now about a thousand times as large as the Rabbit, and had no reason to be afraid of it.

Presently the Rabbit came up to the door, and tried to open it ; but as the door opened inwards, and Alice's elbow was pressed hard against it, that attempt proved a failure. Alice heard it say to itself : “ Then I'll go round and get in at the window.”

“ *That* you won't ! ” thought Alice, and, after waiting till she fancied she heard the Rabbit just under the window, she suddenly spread out her hand, and made a snatch in the air. She did not get hold of anything, but she heard a little shriek and a fall, and a crash of broken glass, from which she concluded that it was just possible it had fallen into a cucumber frame or something of the sort.

Next came an angry voice—the Rabbit's—“ Pat ! Pat ! Where are you ? ” And then a voice she had never heard before : “ Sure then I'm here ! Digging for apples, yer honour ! ”

“ Digging for apples, indeed ! ” said the Rabbit angrily. “ Here ! Come and help me out of *this* ! ” (Sounds of more broken glass.)

“ Now tell me, Pat, what's that in the window ? ”

“ Sure, it's an arm, yer honour ! ” (He pronounced it “ arrum.”)

"An arm, you goose! Who ever saw one that size? Why, it fills the whole window!"

"Sure it does, yer honour: but it's an arm for all that."

"Well it's got no business there, at any rate: go and take it away!"

There was a long silence after this, and Alice could only hear whispers now and then, such as, "Sure I don't like it, yer honour, at all, at all!" "Do as I tell you, you coward!" And at last she spread out her hand again, and made another snatch in the air. This time there were *two* little shrieks, and more sounds of broken glass. "What a number of cucumber frames there must be!" thought Alice. "I wonder what they'll do next! As for pulling me out of the window, I only wish they *could*! I'm sure I don't want to stay in here any longer!"

She waited for some time without hearing anything more: at last came a rumbling of little cart-wheels, and the sound of a good many voices all talking together: she made out the words: "Where's the other ladder?—Why I hadn't to bring but one; Bill's got the other. Bill! Fetch it here, lad! Here, put 'em up at this corner—No, tie 'em together first—they don't reach half high enough yet—Oh! they'll do well enough; don't be particular—Here, Bill! catch hold of this rope—Will the roof bear?—Mind that loose slate—Oh, it's coming down! Heads below! (a loud crash)—Now, who did that?—It was Bill, I fancy.—Who's to go down the chimney?—Nay, *I* shan't!—*You* do it!—*That* I won't, then! Bill's to go down—Here, Bill! the master says you've to go down the chimney!"

"Oh! So Bill's got to come down the chimney, has he?" said Alice to herself. "Why, they seem to put everything upon Bill! I wouldn't be in Bill's place for a good deal: this fireplace is narrow, to be sure, but I *think* I can kick a little."

She drew her foot as far down the chimney as she could, and waited till she heard a little animal (she couldn't guess what sort it was) scratching and scrambling about in the chimney close above her: then, saying to herself, "This is Bill," she gave one sharp kick, and waited to see what would happen next.

The first thing she heard was a general chorus of, "There goes Bill!" then the Rabbit's voice alone: "Catch him, you by the hedge!" then silence, and then another confusion of voices—"Hold up his head. Brandy now. Don't choke him. How was it, old fellow? What happened to you? Tell us all about it!"

At last came a little feeble squeaking voice ("That's Bill," thought Alice): "Well, I hardly know. No more, thank ye; I'm better now, but I'm a deal too flustered to tell you, all I know is, something comes at me like a Jack-in-the-box, and up I goes like a sky-scraper!"

"So you did, old fellow!" said the others.

"We must burn the house down!" said the Rabbit's voice. And Alice called out as loud as she could: "If you do, I'll set Dinah at you!"

There was a dead silence instantly, and Alice thought to herself: "I wonder what they *will* do next! If they had any sense they'd take the roof off." After a minute or two they began moving about again, and Alice heard the Rabbit say, "A barrowful will do to begin with."

"A barrowful of *what*?" thought Alice. But she had not long to doubt, for the next moment a shower of little pebbles came rattling in at the window, and some of them hit her in the face. "I'll put a stop to this," she said to herself, and shouted out: "You'd better not do that again!" which produced another dead silence.

Alice noticed with some surprise that the pebbles were all turning into little cakes as they lay on the floor, and a

bright idea came into her head. "If I eat one of these cakes," she thought, "it's sure to make *some* change in my size; and, as it can't possibly make me larger, it must make me smaller, I suppose."

So she swallowed one of the cakes, and was delighted to find that she began shrinking directly. As soon as she was small enough to get through the door, she ran out of the house, and found quite a crowd of little animals and birds waiting outside. The poor little lizard, Bill, was in the middle, being held up by two guinea-pigs, who were giving it something out of a bottle. They all made a rush at Alice the moment she appeared, but she ran off as hard as she could, and soon found herself safe in a thick wood.

PICTURE X

ALICE PLAYS CROQUET

I SUGGEST that the introduction of this picture might be preceded by a little general talk on croquet, touching upon the material necessary for the game and the general method of playing it. This will prepare the minds of the pupils for an appreciation of the points of the game in Wonderland. A set of table-croquet would be very useful for this purpose.

The following simple introduction to the croquet game is suggested:

At one time Alice found herself in a beautiful garden, among bright flower-beds and cool fountains.

A large rose-tree stood near the entrance of the garden ; the roses growing on it were white, but there were three gardeners near it busily painting them red.

" Would you tell me," said Alice a little timidly, " why you are painting those roses ? "

" Why, the fact is, Miss," said one of the gardeners, " this ought to have been a *red* rose-tree, and we put a white one in by mistake ; and if the Queen was to find it out, we should all have our heads cut off, you know. So you see, Miss, we're doing our best before she comes to——"

Just then another gardener called out :

" The Queen ! The Queen ! " and the three gardeners at once threw themselves flat upon their faces. There was a sound of many footsteps, and Alice looked round, eager to see the Queen.

First came ten soldiers and then ten lords, ornamented with diamonds, walking two and two.

Then came the princes and princesses ; there were ten of them, and the little dears came jumping merrily along, hand in hand in couples.

Then came the guests, and among them Alice saw the White Rabbit in a very fine dress ; he was talking quickly, smiling at everything that was said, and went by without noticing her.

Then came the Knave of Hearts carrying the King's crown on a crimson velvet cushion ; and last of all this grand procession came THE KING AND QUEEN OF HEARTS.

The Queen looked at Alice and said, " What's your name, child ? "

" My name is Alice, so please your Majesty," said Alice very politely.

" And who are these ? " said the Queen, pointing to the gardeners.

"How should *I* know?" said Alice.

The Queen looked at her in a fury and cried, "Off with her head! Off——"

The King laid his hand upon her arm and said:

"Consider, my dear: she is only a child!"

The Queen turned to the rose-tree and cried, "What *have* you been doing here?"

"May it please your Majesty," said one gardener in a very humble tone, going down on one knee as he spoke, "we were trying——"

"I see," said the Queen, who had been looking at the roses. "Off with their heads!"

They moved off, but three soldiers stayed behind to cut off the heads of the gardeners who ran to Alice for help.

"You shan't have your heads cut off," said Alice, and she put them into a large flower-pot that stood near.

The three soldiers wandered about for a minute or two looking for them, and then marched off after the others.

"Are their heads off?" shouted the Queen.

"Their heads are *gone*, if it please your Majesty," the soldiers shouted in reply.

We give now that portion of the story which is in close connection with our picture:

"That's right!" shouted the Queen. "Can you play croquet?"

The soldiers were silent and looked at Alice, as the question was evidently meant for her.

"Yes!" shouted Alice.

"Come on, then!" roared the Queen, and Alice joined the procession, wondering very much what would happen next.

"It's—it's a very fine day!" said a timid voice at her

side. She was walking by the White Rabbit, who was peeping anxiously into her face.

"Very," said Alice; "Where's the Duchess?"

"Hush! Hush!" said the Rabbit in a low, hurried tone. He looked anxiously over his shoulder as he spoke, and then raised himself upon tiptoe, put his mouth close to her ear, and whispered, "She's under sentence of execution."

"What for?" said Alice.

"Did you say 'What a pity'?" the Rabbit asked.

"No, I didn't," said Alice; "I don't think it's at all a pity. I said 'What for?'"

"She boxed the Queen's ears——," the Rabbit began. Alice gave a little scream of laughter. "Oh, hush!" the Rabbit whispered in a frightened tone. "The Queen will hear you! You see she came rather late, and the Queen said——"

"Get to your places!" shouted the Queen in a voice of thunder, and people began running about in all directions, tumbling up against each other; however, they got settled down in a minute or two, and the game began. Alice thought she had never seen such a curious croquet-ground in all her life; it was all ridges and furrows, the balls were live hedgehogs, the mallets live flamingoes, and the soldiers had to double themselves up and to stand upon their hands and feet to make the arches.

The chief difficulty Alice found at first was in managing her flamingo; she succeeded in getting its body tucked away, comfortably enough, under her arm, with its legs hanging down, but generally, just as she had got its neck nicely straightened out, and was going to give the hedgehog a blow with its head, it *would* twist itself round and look up in her face with such a puzzled expression, that she could not help bursting out laughing: and when she had got its head down and was going to begin again, it was very provoking

to find that the hedgehog had unrolled itself, and was in the act of crawling away : besides all this, there was generally a ridge or a furrow in the way wherever she wanted to send the hedgehog to, and, as the doubled-up soldiers were always getting up and walking off to other parts of the ground, Alice soon came to the conclusion that it was a very difficult game indeed.

The players all played at once without waiting for turns, quarrelling all the while, and fighting for the hedgehogs, and in a very short time the Queen was in a furious passion, and went stamping about, and shouting, "Off with his head!" or "Off with her head!" about once in a minute.

Alice began to feel very uneasy : to be sure, she had not as yet had any dispute with the Queen, but she knew that it might happen any minute, "and then," thought she, "what would become of me? They're dreadfully fond of beheading people here : the great wonder is that there's any one left alive!"

PICTURE XI

THE BOY CHIMNEY SWEEP

CHARLES KINGSLEY'S book, *The Water Babies*, is another example of the literature of childhood to which young pupils can be introduced long before they are ready to read it for themselves, provided always that the writer's own words are preserved as far as possible. The following simple summary is offered as an introduction to the first picture connected with this book :

Once upon a time there was a little chimney sweep and his name was Tom. That is a short name and you have heard it before, so you will not have much trouble in remembering it.

He lived in a great town in the North Country, where there were plenty of chimneys to sweep, and plenty of money for Tom to earn and his master to spend.

He could not read nor write, and did not care to do either; and he never washed himself, for there was no water up the court where he lived. He had never been taught to say his prayers.

He cried half his time and laughed the other half. He cried when he had to climb the dark flues, and when the soot got into his eyes, and when he had not enough to eat, which happened every day in the week.

And he laughed when he played with the other boys, or bowled stones at the horses' legs as they trotted by.

One morning, a smart groom on horseback came to Mr. Grimes to ask him to come next day and sweep the chimneys of a large house in the country.

The Master sweep and his boy set out very early next morning, and Tom was soon hard at his task.

This brings us to the first picture, and in dealing with the actual incidents the author's own account ought to be followed as closely as possible. I give the passage below with one or two slight modifications designed to suit the details shown by the artist. The end of this chapter makes a good leaving-off place.

How many chimneys Tom swept I cannot say; but he swept so many that he got quite tired, and puzzled too, for

they were not like the town flues to which he was accustomed, but such as you would find in old country-houses, large and crooked chimneys, which had been altered again and again, till they ran one into another. So Tom fairly lost his way in them; but at last, coming down as he thought the right chimney, he came down the wrong one, and found himself standing on the hearthrug in a room the like of which he had never seen before.

Tom had never seen such a room. He had never been in gentlefolks' rooms but when the carpets were all up, and the curtains down, and the furniture huddled together under a cloth, and the pictures covered with aprons and dusters; and he had often enough wondered what the rooms were like when they were all ready for the owners to sit in. And now he saw, and he thought the sight very pretty.

The room was all dressed in white—white window-curtains, white bed-curtains, white furniture, and white walls, with just a few lines of pink here and there. The carpet was all over gay little flowers, and the walls were hung with pictures in gilt frames, which amused Tom very much. There were pictures of ladies and gentlemen, and pictures of horses and dogs. But the two pictures which took his fancy most were, one a man in long garments, with little children and their mothers round him, who was laying his hand upon the children's heads. That was a very pretty picture, Tom thought, to hang in a lady's room. For he could see that it was a lady's room by the dresses which lay about.

The other picture was that of a man nailed to a cross,¹ which surprised Tom much. He fancied that he had seen something like it in a shop-window. But why was it there? "Poor man," thought Tom, "and he looks so kind and quiet. But why should the lady have such a sad picture

¹ The artist has purposely not shown this picture.

as that in her room ? ” And Tom felt sad and awed, and turned to look at something else.

The next thing he saw, and that too puzzled him, was a washing-stand, with ewers and basins, and soap and brushes, and towels, and a large bath full of clean water—what a heap of things all for washing ! “ She must be a very dirty lady,” thought Tom, thinking of his master, “ to want as much scrubbing as all that. But she must be very cunning to put the dirt out of the way so well afterwards, for I don’t see a speck about the room, not even on the very towels.”

And then, looking toward the bed, he saw that dirty lady, and held his breath with astonishment.

Under the snow-white coverlet, upon the snow-white pillow, lay the most beautiful little girl that Tom had ever seen. Her cheeks were almost as white as the pillow, and her hair was like threads of gold spread all about over the bed. She might have been as old as Tom, or maybe a year or two older ; but Tom did not think of that. He thought only of her delicate skin and golden hair, and wondered whether she was a real live person, or one of the wax dolls he had seen in the shops. But when he saw her breathe, he made up his mind that she was alive, and stood staring at her, as if she had been an angel out of heaven.

No. She cannot be dirty. She never could have been dirty, thought Tom to himself. And then he thought, “ And are all people like that when they are washed ? ” And he looked at his own wrist, and tried to rub the soot off, and wondered whether it ever would come off. “ Certainly I should look much prettier then, if I grew at all like her.”

And looking round, he suddenly saw, standing close to him, a little ugly, black, ragged figure, with bleared eyes and grinning white teeth. He turned on it angrily. What did such a little black ape want in that sweet young lady’s room ?

And behold, it was himself, reflected in a great mirror, the like of which Tom had never seen before.

And Tom, for the first time in his life, found out that he was dirty ; and burst into tears with shame and anger ; and turned to sneak up the chimney again and hide ; and upset the fender and threw the fire-irons down, with a noise as of ten thousand tin kettles tied to ten thousand mad dogs' tails.

Up jumped the little white lady in her bed, and, seeing Tom, screamed as shrill as any peacock. In rushed a stout old nurse from the next room, and seeing Tom likewise, made up her mind that he had come to rob, plunder, destroy and burn, and dashed at him, as he lay over the fender, so fast that she caught him by the jacket.

But she did not hold him. Tom had been in a policeman's hands many a time, and out of them too, what is more ; and he would have been ashamed to face his friends for ever if he had been stupid enough to be caught by an old woman ; so he doubled under the good lady's arm, across the room, and out of the window in a moment.

PICTURE XII

MRS. BEDONEBYASYOUDID

THE following simple introduction will serve to take up the story of Tom from the point where he jumps from the bedroom window :

Under the window spread a tree with great leaves and sweet white flowers. Down this tree Tom went like a cat,

across the lawn, over the railings, and up the park towards the wood.

The gardener saw Tom, threw down his scythe and gave chase. The dairymaid heard the noise, tumbled over the churn and gave chase too. A groom, a ploughman, and a keeper all left their work and gave chase to Tom.

But they did not catch him, for he went on through the wood, over the wall at the edge of it, and there he was on the great moor, stretching away up, up to the very sky.

Very soon he was right away into the heather, and it was like a new world to him. He saw great spiders there, and lizards which he thought were snakes ; and then, under a rock, he saw a pretty sight.

This was a great, red-brown, sharp-nosed creature with a white tag to her brush and four or five little cubs round her.

She lay on her back rolling about in the bright sunshine, and the cubs jumped over her and ran round her and bit her paws and pulled her tail, which she seemed to enjoy greatly.

But when Mrs. Vixen saw Tom she jumped up and took one cub in her mouth, and the rest ran after her into a dark crack in the rocks : and that was an end of the show.

And next Tom had a fright, for something went off in his face—*whirr-poof-poof-cock-cock-kick!!!* But it was only an old cock-grouse, who went off like a coward, leaving his wife and little ones to shift for themselves.

So Tom went on and on until he began to get a little hungry and very thirsty. But he could see nothing to eat anywhere, and still less to drink.

And at last his head began to spin round with the heat ; and he thought he heard bells ringing a long way off.

“ Ah ! ” he thought, “ where there is a church there will be houses and people ; and, perhaps, some one will give me a bite and a sup.”

Then looking down he saw a deep green valley with a clear stream at the bottom of it. And by the stream he saw a little cottage and a little garden set out in squares and beds.

Now there was a tiny red thing in the garden no bigger than a fly. As Tom looked down he saw that it was a woman in a red skirt.

So down he went like a brave little man; while the bells rang so loud, he began to think they must be inside his own head.

When he got down into the valley the sun was burning, yet he felt chill all over. He was quite empty, and yet he felt quite sick.

Up to the cottage door he went and peeped in, half afraid.

Now there sat by the empty fire-place the nicest old woman that ever was seen. At her feet sat the grandfather of all the cats, and before her sat twelve or fourteen neat, rosy, chubby little children, learning their Chris-cross-row.

All the children stared at Tom—the girls began to cry, and the boys to laugh. But Tom was too tired to care for that.

"Who art thou, and what dost want?" cried the old dame.

"Water," said poor little Tom, quite faint.

"Water? There's plenty in the beck," she said. Then she looked at Tom and said, "He's sick. God forgive me."

She rose and came to Tom. "Water's bad for thee. I'll give thee milk and bread," she said.

Tom drank the milk she brought him, but he could not eat the bread; and he laid his poor little head upon his knees.

"Is it Sunday?" he asked.

"No, then; why should it be?"

"Because I hear the church-bells ringing so."

"Bless his pretty heart," she said, "he's sick. Come with me."

But she had to help him and lead him to the barn ; and there she laid him upon soft, sweet hay and an old rug and told him to go to sleep.

But Tom did not fall asleep. He felt hot all over, and he seemed to hear the little white lady crying to him, " Oh, you're so dirty. Go and be washed."

Then he thought he heard another voice which said, " Those that wish to be clean, clean they will be."

And all of a sudden he found himself near the stream, saying, again and again, " I must be clean, I must be clean."

So he lay on the grass and looked into the clear, clear water ; and he dipped his hand in the stream and found it so cool, cool, cool ; and he said :

" I will be a fish ; I will swim in the water ; I must be clean ; I must be clean."

And he pulled off all his clothes and put his poor hot, sore feet into the water ; and then his legs ; and the farther he went in the more the bells rang in his head.

" Ah ! " he said, " I must be quick," and he tumbled right into the clear, cool stream.

He had not been in the water two minutes before he fell fast asleep.

For the fairies of the stream had taken him and turned him into a dear little, clean little, pretty little water-baby.

The rest of the story, which applies to our second picture, needs a good deal of adaptation, and the following rendering is offered as suitable for younger children :

Now you must know that all the things under the water talk, only not such a language as ours, but such as horses,

and dogs, and cows, and birds talk to each other ; and Tom soon learned to understand them and talk to them, so that he might have had very pleasant company if he had only been a good boy.

But, I am sorry to say, he was too like some other little boys, very fond of hunting and tormenting creatures for mere sport. Some people say that boys cannot help it, that it is nature. But whether it is nature or not, little boys can help it, and must help it.

For if they have naughty, low, mischievous tricks in their nature, as monkeys have, that is no reason why they should give way to those tricks like monkeys, who know no better.

And therefore they must not torment dumb creatures, for, if they do, *a certain old lady* who is coming will surely give them just what they deserve.

But Tom did not know that ; and he pecked the poor water-things about sadly, till they were all afraid of him, and got out of his way, or crept into their shells ; so he had no one to speak to or play with.

The water-fairies, of course, were very sorry to see him so unhappy, and longed to take him, and tell him how naughty he was, and teach him to be good, and to play and romp with him too ; but they had been forbidden to do that. Tom had to learn his lesson for himself.

* * * * *

A very tremendous old lady she was ; and when the children saw her they all stood in a row, very upright indeed, and smoothed down their bathing dresses, and put their hands behind them, just as if they were going to be examined by the inspector.

And she had on a black bonnet, and a black shawl, and a pair of large green spectacles on a great hooked nose, hooked so much that the bridge of it stood quite up above

her eyebrows ; and under her arm she carried a great birch-rod. Indeed, she was so ugly that Tom was tempted to make faces at her, but did not, for he did not admire the look of the birch-rod under her arm.

And she looked at the children one by one, and seemed very pleased with them, though she never asked them one question about how they were behaving ; and then began giving them all sorts of nice sea-things—sea-cakes, sea-apples, sea-oranges, sea-bullseyes, sea-toffee ; and to the very best of all she gave sea-ices, made out of sea-cows' cream, which never melt under water.

Now little Tom watched all these sweet things given away till his mouth watered, and his eyes grew as round as an owl's. For he hoped that his turn would come at last ; and so it did. For the lady called him up, and held out her fingers with something in them, and popped it into his mouth, and, lo and behold, it was a nasty, cold hard pebble.

" You are a very cruel woman," said he, and began to whimper.

" And you are a very cruel boy who puts pebbles into the sea-anemones' mouths, to take them in, and make them fancy that they had caught a good dinner ! As you did to them, so I must do to you."

" Who told you that ? " said Tom.

" You did yourself, this very minute."

Tom had never opened his lips, so he was very much taken aback indeed:

" Yes ; every one tells me exactly what they have done wrong, and that without knowing it themselves. So there is no use trying to hide anything from me. Now go and be a good boy, and I will put no more pebbles in your mouth, if you put none in other creatures'."

" Well, you are a little hard on a poor lad," said Tom.

" Not at all ; I am the best friend you ever had in all your

life. But I will tell you ; I cannot help punishing people when they do wrong. For I work by machinery, just like an engine ; and am full of wheels and springs inside ; and am wound up very carefully, so that I cannot help going."

" Was it long ago since they wound you up ? " asked Tom. For he thought, the cunning little fellow, " She will run down some day, or they may forget to wind her up, and then I shall be safe."

" I was wound up once and for all, so long ago that I forget all about it."

" Dear me," said Tom, " you must have been made a long time ! "

" I never was made, my child ; and I shall go for ever and ever."

And there came over the lady's face a very curious expression—very solemn, and very sad, and yet very, very sweet. And she looked up and away, as if she were gazing through the sea, and through the sky, at something far, far off ; and, as she did so, there came such a quiet, tender, patient, hopeful smile over her face that Tom thought for the moment that she did not look ugly at all.

And Tom smiled in her face, she looked so pleasant for the moment. And the strange fairy smiled too, and said :

" Yes. You thought me very ugly just now, did you not ? " •

Tom hung down his head, and got very red about the ears.

" And I am very ugly. I am the ugliest fairy in the world ; and I shall be till people behave themselves as they ought to do. And then I shall grow as handsome as my sister, who is the loveliest fairy in the world ; and her name is Mrs. Doasyouwouldbedoneby."

TEACHING 'THE ALPHABET

It has been already suggested that the teacher should deal with the letters of the alphabet and their simplest combinations while the interesting picture-study and story-work is proceeding.

The attitude should be one of allurements—"If you master the letters, you shall have the story." At the same time the letter-work can be made as interesting as the story-work. Some of us, as educators, are too ready to imagine that a child is only interested while it is being entertained, and while it is making no effort on its own part.

Following Mr. Dumville's excellent rule already referred to, let us do "one thing at a time," and avoid confusing writing with reading. The child is to be taught to recognise printed letters, and these are, unfortunately, not the same as our written letters.

It is a cruel mistake to teach a child to "write" printer's characters quickly, because the motor-power of the hand should be kept for the work of making written characters, *joined together*, with as little conscious effort as possible. It is quite another matter to allow a child to "draw" or "print" a printer's letter, slowly and carefully.

A still better method would be to allow each pupil to print the letters and simple words, using a set of types and an inked pad.¹ The fascination of this work is undeniable, while it lifts printed characters out of the realm of writing altogether. I feel convinced that much of the difficulty of learning to read and learning to write springs from too early combination of the two tasks. In connection with reading the child can "draw" or "print," but it ought not to "write."

In dealing with the alphabet *the child ought first to be taught to recognise the small letters*—"the twenty-six little chums who are going to help us to read the lovely stories, and whom we must get to know as well as we know our other friends, whom we never confuse one with another." The teacher needs no reminding that in reading the small letters (or *lower-case*² letters as the printer names them) hold the field, while the capitals are only occasional visitors. Further, the pupil can more readily distinguish the several lower-case letters because of the "ascenders" in *d, b, k*, etc., and the "descenders" in *p, g, y*, etc. If capitals are dealt with before lower-case letters the task of distinguishing one

¹ Messrs. Philip & Tacey, Ltd., have prepared a set of *Wilson Types* for use in this work. See the description on pages 94-96 of this book.

² The term is useful, and might with advantage be adopted. The printer arranges his types in two cases, and places the "caps" in the *upper* and the "small" letters in the *lower* case.

letter from another is increased in difficulty—there is nothing more difficult to read than a page of capitals because of the lack of ascenders and descenders. Moreover, by following this order we impress the fact that some special reason is always required for the introduction of a capital letter into a page of type, and the pupil forms a habit of asking himself for this reason.

The work of making the pupil acquainted with the letters of the alphabet calls for the exercise of considerable ingenuity and carefulness. It is so very easy to make the mistakes which will fix false impressions upon the childish mind at a stage when it is most plastic.

The conventional order of the alphabet is really important for practical use in everyday life, and a chart which shows the lower-case letters will be required for occasional reference, though it is a mistake to keep it always hanging before the class, for lasting impressions are only conveyed by sharp repetitions, the first of which partakes more or less of the nature of a surprise. There is no necessity, however, to make the learning of the conventional order the first task to be mastered. It will come naturally and by degrees. My point is, that it ought not to be neglected, and if the teacher can employ rhythm or music in doing the work, so much

the better. There is a natural kind of rhythm and a little rhyme in the sequence itself, if the names of the letters are grouped as follows :

a b c d
 e f g
 h i j k
 l m n o p
 q r s t
 u v w
 x y z.

The proper pronunciation of the *name* of each letter by each individual pupil (simultaneous repetition is to be avoided) is a very helpful exercise in the use of the organs of speech. Insist upon the fact that the sounds made are the “names” of the letters just as *dog* is the name of a certain familiar quadruped. The “duty” of each symbol will be dealt with at a later stage. Let the names be sounded in proper order from the chart, each pupil taking one in turn, beginning at the top of the class and working round. Then begin the second pupil with the first letter and go round again, so that each pupil sounds a different letter name.

This letter drill ought to last only a few minutes, and no attempt should be made to make it complete. Let it be a voyage of discovery. Each pupil knows

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something of the names of the letters before he comes to school, and however severely the teacher is committed to a "system," he cannot prevent the child from acquiring this outside knowledge; his consistent aim should be to use it for his own purposes.

As an Exercise upon the names of the letters, ask for investigation of the symbols with a view to finding out groups whose names are similar in sound and who therefore form "little family parties":

b	c	d	e	g	.
a	j	k			

Run them into doggerel :

My name is b,
 My mother is c,
 My father is d,
 My brother is e,
 My sister is g.

During this work the child is looking at the letters and gradually becoming accustomed to their printed form. For the present, as I have said, only the lower-case letters ought to be used. The capitals can be dealt with at a later stage. When a printer buys 100 lbs. of type, making what is known as a "fount" or complete set of typographic material, he gets about 60 lbs. of lower-case letters to 13 lbs. of

capitals. This scrap of technical information is significant for the educator.

Moreover, the printer buys more of certain letters than others. Out of 100 lbs. he gets 6 lbs. 8 oz. of lower-case "e," about 4 lbs. 6 oz. each of the "a," "l," "o," and "n," 5 oz. of the "x," 1 lb. each of the "b," "c," "f," etc.

The following arrangement shows the descending order of the weight of the lower-case letters arranged in groups :

				e					
		a	i	n	o	r	s	t	
				h	l				
d	c	b	f	g	p	w	y		
	j	k	q	v	x	z			

What does this mean for us as educators ? That in training the child to recognise separate letters we might begin with the lower-case "e," as it is most frequently met with in an ordinary page of type.

Let the child name it, draw it, and print it, leaving the "writing" for the moment out of consideration, and show that it must have a good, clear, open "eye," not a mere spot of light. Now let him take up a book and find out the "e," neglecting all the other letters for the moment. This letter hunt can be made very exciting, especially if the pupil can

count up to twenty. Avoid using pages of small type. Most children know the letters of their own names. Does an "e" occur in these letters? They *know little words* which ordinary life has taught them. Is an "e" to be found in any of these? If the dog story shown on page 45 of our *First Primer* is examined, and the child can find out each "e," he has taken the first step towards mastering the reading of a tale which interprets a picture. The *Picture Book* should also be used, and each "e" ruthlessly hunted down.

The other letters can be dealt with in a somewhat similar manner, the order in which they are taken severally following that of the printer's "fount" shown above, the object of the work being the quick recognition of each letter as a *printed* symbol. As the teacher is so intimately concerned with typography, he ought to know that the scientific investigations of Javal, Cattell, and Landford resulted in the following arrangement of the letters from the point of view of legibility :

The most legible letters are :

w m q p u j f.

Fairly legible letters are :

h r d g k b x l n u.

Least legible letters are :

a t i z o c s.

The letters frequently confused are :

c e and o.

i with l, a with s, h with b, g and a with
several letters.

s is hard to recognise.

This arrangement may be helpful and ought to be studied when the teacher is selecting school books, and especially those for use in the actual teaching of reading. There ought to be an educated opinion on these matters in the school world, and the more this knowledge is spread the better will our books become. At the present stage the above arrangement can be made practically helpful in this way.

Print the following arrangement of letters upon the blackboard :

c	c	e	c	o	e
e	c	o	c	e	o
o	e	c	o	c	e.

Ask a pupil to name each letter across and downward as quickly as the proper enunciation of each name will permit.

Follow on with the next arrangement :

i l h b d s
 g a s i l d
 b d i l a s

and deal with it in a similar manner. It is, of course, understood that all this letter-work is being done a little at a time and in close connection with the story-telling and picture-study already outlined.

As I have already pointed out, more than once, the order of the letters in the alphabet is of practical utility in daily life, and is becoming more important as human knowledge increases in volume and information is more and more sought for in encyclopaedias and dictionaries. A knowledge of the exact position of each letter in the alphabet is also helpful in many ways, and a little occasional exercise in considering an arrangement like the following will not be wasted :

a	1	g	7	n	14	t	20
b	2	h	8	o	15	u	21
c	3	i	9	p	16	v	22
d	4	j	10	q	17	w	23
e	5	k	11	r	18	x	24
f	6	l	12	s	19	y	25
		m	13			z	26.

Note the position of any letter in which the pupil may be interested at the moment ; the fact that the letter " m " marks the end of the half stage ; whether

any given letter falls within the first or second "half" of the alphabet, and so on. Having dealt with the lower-case letters, pupils might be led to consider the capitals. A chart could be shown and the names of the letters recited in the usual way. Note that the difference in physical appearance between the two sets of letters is very marked, and that some time will elapse before pupils are able to distinguish one from the other. I have always found it best to begin with the "I" as the simplest of the symbols and as the letter used to denote the person speaking. The letters next in interest to each individual pupil are his own initials, and quite young children can be led to say, "My initials are J. W.," or whatever they may be. By this method of approach we also fix the rule for using capital letters for personal names. Another interesting capital is "O," which is occasionally a word in itself.

The following table gives a rough idea of the relative quantity of the various capitals used by the printer:

			E		
		T	R	S	A
M	N	O	C	W	
D	H	I	L	P	
	J	Y	K	.	
V	Q	X	Z		

Another arrangement which will help the child in drawing the letters is as follows :

I. L. H. E. F. T.
 N. X. V. K. Z. A. M. W. Y.
 O. Q. C. G. S. U.
 J. D. P. B.

When we consider drawing only we must acknowledge that the first natural step in learning to form the letters would have been to make these capitals and then to go on to the lower-case forms. But we are here primarily concerned with reading, not with drawing, which is merely used as an auxiliary. If each pupil can be supplied with his box of type he will be able to *print* the letters, and this is the ideal way. We only fall back upon drawing because of the supposed necessity for keeping down expenses. Many a good educational method is hampered by the same sordid cause.

LETTER GAMES

Prepare a series of twenty-six cards bearing the capital upon one side and the lower-case letter on the other. The letters on these cards must be well

formed, and if the series can be obtained from the educational depot, so much the better. Each card ought to be eyeletted at the top and a cord inserted in the manner of a wall picture. •

A class of twenty-six is required for these letter games, but if the number on the roll is rather larger, the teacher will readily find means of bringing in all the pupils by changing the cards at his discretion.

Each pupil takes a card and hangs it round his neck. He then bears the name of the letter which he carries.

I

The Echoing Letters

The class shows the whole lower-case alphabet arranged in due order. The teacher turns to page 45 of the *First Primer* and says, "I have here a pretty little story. When you know the words in this story you will be able to read for yourselves all about the fox and the dog, and find out how Mr. Fox got into the bed. But before you can read the words you must know the letters. I will call out their names, and as I name a letter that letter must stand up and name itself, clearly and distinctly, and then sit down again."

The teacher begins the recitation of the names, the sole object of the game being to help the child to become familiar with the letters. If he calls out "Capital A" the child carrying this letter must reverse his card before he stands up.

If the teacher chooses he can now take a further step by allowing certain pupils to come out before the class to form "living words," such as THE, IS, AND, ARE, etc., taking care that the lower-case letters only are shown. He will find that his pupils *already know some of these words* (perverse little creatures!), and that their knowledge has been acquired outside of school. This is, of course, to followers of severe "systems" very reprehensible, and the only consolation I can offer is the fact that certain very familiar words such as *the, yes, no*, are as complete typographic units as the symbol &, that they must be learnt like other symbols, and that the sooner the child can recognise them, sound them, and spell them, so much the better. Some years ago the printer of *The Times* was so much impressed with the frequent recurrence of certain words that he tried a system of logographs in which these very common words were added in single pieces to the printer's "fount" of type. The system was dropped for mechanical reasons which do not concern us here, but the method may yet be perfected and revived

in printing, and it supplies a hint to the teacher of reading.

I have collected on page 32 of the *Picture Book* a number of common words which "every little silly ought to know as soon as he sees them." They really form a kind of secondary alphabet though, of course, without any definite sequence, and a child learns to distinguish *the*, *and*, *it*, and so on from the contour of the printed symbols. It is to be noted that each of these little words does not express any idea in itself, but while the child is becoming familiar with the form and associating the sound of the word with it he can be led to connect the more or less meaningless word with others which show how it is used, *e.g.* he looks at *the*, draws it, or prints it, sounds it, shuts his eyes and sees it, finds it in a printed page or on a poster, and says to himself, "*the* cat," "*the* men," "*the* poker," and so on. But in all this work he is only learning to *read* "*the*." •

. II

Family Groups

The teacher names a letter, say "B," and asks for other letters, the names of which have a similar

sound, *i.e.* C, D, E, G, etc., the pupils carrying these symbols being required to stand out together or in some other way to make themselves evident.

Other "leaders" or heads of families are A, I, Q, while L, M, N, O, R, S, X form a little group of strangers with nothing in common. The teacher will find this exercise useful in ensuring purity of vowel sound.

READING AS A "VARIED OCCUPATION"

TEACHERS of Reading and Simple Spelling have for generations longed for some means of enlisting children's bodily activities in their task. I have proved that by the use of a box of rubber types these bookish subjects can be converted into a "varied occupation" of a very fascinating character, the pupil learning to read and spell by learning to print.

As already mentioned, I have designed a set of types¹ which can be conveniently used for this purpose. Each set is contained in a box and consists of two alphabets of convenient size together with an inked pad, a ruler for alignment, and a movable

¹ Issued by Messrs. Philip & Tacey, Ltd., of Norwich Street, Fetter Lane, London, E.C. Price on application.

handle for help in spacing. The best plan is to supply one of these boxes for each dual desk and to allow one pupil to print what is required, while the other helps him to keep the types in order or even to manipulate his ruler and spacer until he has acquired facility in dealing readily with them. The "assistant" then becomes the printer in his turn.

It will be found that children become intensely interested in the work and that the method teaches the spelling of the common words in the most effective manner; for the printer or the typist must become a faultless speller as mistakes in orthography are much more glaring in cold type than when they are hidden under the kindly guise of indistinct handwriting.

Moreover, in the use of these types, hand and eye are trained in a manner which must be seen to be appreciated, while the child is forced to attend to the details of the letters by the necessities of his occupation. He is not writing but printing words in the form in which they are found in books, and for this reason his recognition of printed symbols is made much more ready and effective. The size of the type in the box which I have designed is that usually adopted for Primers and Infant Readers, and if the child is trained to make delicate impressions the printing ought to be very clear and distinct.

The teacher is strongly recommended to practise printing on the blackboard of such a character that it will approximate to the style of the printer's type used in the children's reading books. Italic printing should not be used, as this differs so greatly from the so-called "Roman" types of the compositor; and our present object is to make the pupil as ready as possible in the task of recognising printed symbols; for this is what reading means.

Printing as a Varied Occupation for pupils at a still more advanced stage might be adopted with great advantage, as display work, alignment, and spacing afford excellent training in neatness, and much taste and originality can be shown in the work. I know of no specialised or trade training which is more generally useful and has more cultural qualities than printing of this kind. I need scarcely remind the teacher how useful a practical printer among the older pupils can become in the managing work of a school. Girls who have been interested in this class of work make more than ordinarily intelligent typists.

PART II

THE PICTURE BOOK

VIEWED as a primer, the *Picture Book* of this series may appear to be a somewhat curious production. It has, however, been planned to encourage the pupil to make investigations on his own account and so to fix certain useful facts in the most indelible manner. It is also intended to be used as a pupil's companion to the teacher's blackboard work.

The pages are numbered at the foot, and the coloured pictures are distinguished as "plates" and numbered with "clock-face" symbols (except the IV, which might be specially noted).

Teachers are recommended to let pupils have the "run of the book" before settling down to serious work upon it.

LESSON I

The first matter to be dealt with is to show that each letter has a *name* and a *duty*.

The teacher asks one pupil to find a picture of a dog in the *Picture Book*, say in Plate I. What is the name of the animal?—*dog*. What is its *duty*?—*to bark, to keep watch, or to bite piggy*. Any of these answers will do. Some pupil may find a dog in another part of the book, and if the class is well in hand from a disciplinary point of view, this may be permitted. It is this unconventional use of a school book which first enlists pupils' attention.

Ask next for the name and duty of other people and animals to be found in the pictures, *e.g.* Cinderella—*to keep the kitchen tidy*; the butcher—*to kill the ox*; the rat—*to gnaw the rope*, and so on. Do this for a considerable time, or at all events until the pupil is considered capable of seeing clearly in the course of the next lesson that a letter of the alphabet like a person may have a NAME and a DUTY, and that these two things may be quite separate and distinct.

LESSON 2

Show the alphabet chart on page 4 of the *Picture Book* and ask children to point to *b*. From the name to the duty of this letter is an easy transition, and the pupil says, "*b's* duty is to sound *bē*." Repeat the lip sound again and again, and then examine a few pages of the *Picture Book*—any pages

containing little words will do—with the object of finding the letter *b* at the beginning of a word. Ask pupils also to name objects in the pictures the names of which begin with this *b* sound, and to think of other words beginning with it such as *bun*, *bag*, *bat*, etc. *Do not print these words on the black-board.*

Deal in a similar manner with the duty of *p*, which makes a sound like a boy smoking.

Follow on with *d* and *t* in the same way.

The above-named four letters make a good start as they are all single-duty letters, except of course that *b*'s duty may occasionally be to remain silent as in *thumb*; but this is exceptional and is dealt with at a later stage.

Take next the letter *s* whose duty is to hiss.

The above provides material for several lessons of a similar character. While engaged in the search for words beginning with the above five letters, the pupil will unconsciously learn to recognise them without much effort. Keep to the lower-case letters for the present.

LESSON 3

Do not investigate name and duty of all the letters in turn, as this tends to weariness, but create a diversion in the following way:

Pick out the letters *a, e, i, o, u*; sound their names, and draw or print them. Now show that any word in a book or on the wall charts or hoardings must contain one of these letters and may contain more than one.

This is the best possible way of proving how indispensable the vowels are, and pupils will be interested in the investigation which can be continued as long as the teacher thinks advisable.

Impress the fact that we cannot make words without the help of the little group,

a, e, i, o, u.

Do not deal at present with the duty of each vowel but concentrate upon the name only, giving this as distinctly as possible, with free but not exaggerated use of all parts of the mouth.

The above lesson can be made very interesting, using every letter-press page of the *Picture Book* in turn, and paying attention to both capitals and lower-case letters. If pupils are provided with the rubber types already mentioned they will of course print the letters as often as time permits. The use of these types is one of the best aids to arousing interest in the task of learning to read that I have employed during a long experience.

LESSON 4

Careful watching of the child's initial efforts at speaking will show the teacher that among the first baby sounds are those of the letters dealt with in Lesson 2, the lip sounds being naturally negotiated before those which require the use of the teeth. Let us now use the *p* and *t* sounds with the short sounds of *e* and *i*, *o* and *a* respectively, using the drawings on page 2 of the *Picture Book*. Show each drawing in turn, ask for the sound duty of first and last letters of each word, and by a process of deduction arrive at the short sound of each vowel. Sum up by showing that one of the duties of *a*, *e*, *i*, and *o* is to sound *ă*, *ĕ*, *ĭ*, and *ŏ* respectively. Separate the vowel sound from each word and ask for its enunciation.

Test the result of this by asking children to read from the blackboard :

bat, Bet, bit, tat.

Explain that *tat* is part of *rat-tat-tat*, the postman's knock, and put each of the other words into a simple sentence, but do not print this sentence upon the blackboard.

LESSON 5

Print capital *I* upon the blackboard. The duty of this capital letter when standing by itself is *to call out its own name*. The speaker uses it in speaking of himself. Dwell upon this for a few moments, noting how erect the letter stands just as the speaker ought to do. The single letter *I* is also a word. Moreover the first letter of the alphabet is also a word when it stands alone whether capital or small. Print it again and again. Its duty also is to call out its own name.

Now print on the blackboard :

I pat a pet.

Ask pupils to read this sentence.

Add the "hissing letter" to *pat*, and the resulting combination *pats* ought not to present any difficulty.

Print on the blackboard :

Bet pats a pet.

Ask pupils to read this sentence and then to print it if they are provided with the rubber types already mentioned.

LESSON 6

The duty of the letter *h* is to “breathe out,” like an engine puffing in a quiet country station or like a panting dog. Practise the sound again and again and ask for words beginning with it, such as *Harry*, *hurry*, *hop*, *ham*, *hat*, *hot*, etc., but do not print these words upon the blackboard.

Look through the coloured Plates and other illustrations of the *Picture Book* for examples of the use of this letter at the beginning of a word.

Now print upon the blackboard the words *hat*, *hot*, *hit*, and *hut*, making a rough drawing for the first and fourth, while pupils will read the other two words without difficulty.

Print next all the words which have been learnt, namely, *I*, *a*, *pet*, *pit*, *pat*, *pot*, *hat*, *hit*, *hot*, *hut*, *bet*, *bit*, *bat*, and ask for sentences to be made from them.

A bat hit Bet.

Let pupils print this if the rubber types are available.

Another useful exercise is to find out how many of these words apply to the objects or actions represented in the coloured plates. When a pupil has discovered a picture he should hold up his hand,

and upon being questioned name the word and call out the number of the plate or page upon which he has made his discovery.

LESSON 7

Turn to page 32 of the *Picture Book* and let each pupil keep this open before him. The page is intended to be used for the pupil's own occasional investigation, and is not meant to be dealt with line by line or column by column.

It contains forty-five short words which occur so often in simple reading matter that they may be considered to form a kind of secondary alphabet. I have arranged them in a haphazard way, because it is dangerous at this very early stage to establish word-building connections to any great extent or to lead young children to expect our language to follow any rule of this sort. Such a course only leads to early disaster. In actual practice I have occasionally found it more advisable to *take away* letters from combinations already known in order to make new words than to build up.

Assuming that the child knows certain letters and short words already dealt with, find out how far these help him in reading some of the words in this list. Keep to the method and be content with

the few which are really his own possession. These include the following only,

at—made from *hat*,
it— „ „ *hit*

(not *is* or *has*, for so far the pupil only knows the *s* as a hiss not as a buzz),

its—made from *hit* with *s* added,

and of course the “ word letters ”—*I* and *a*.

Use *at*, *it*, and *its* in oral sentences to show what they mean.

With regard to the rest of these words I suggest that if possible the teacher should interview each pupil separately to find out which of them he knows at sight. Ask simply, “ Which word can you sound ? Where did you learn it ? ” This ought not to be a class exercise. Regard each word as a unit, avoiding any analysis of its component letter sounds. Do not require children to learn the complete list. Treat it casually, in a seemingly careless manner. When the thirty-two lessons of this book have been given the pupil will know all these small useful words quite well. Remember that what is required of him is that he should be able to recognise each little word without hesitation and to sound it correctly.

LESSON 8

Sound the following sentence (do not print it on the blackboard) :

my mother met me.

Draw attention to the first sound in each word and note what must be done with the lips to produce this sound ; from this deduce the sound duty of the letter *m*—namely “to close the lips.”

Now sound

am, Sam, ham

and draw attention to a similar sound at the end of each of the three words.

Print on the blackboard the following words and sentences, each of which pupils will be able to read :

met, Mat, am, ham, Sam.

I met Mat.

A pet bit Mat at a pit.

Bet bit a ham.

The information conveyed in these sentences is not of a very helpful or inspiring character, but we shall soon alter that. Let the teacher frankly confess to his pupils that the reading matter is somewhat silly and this will urge them to renewed efforts.

LESSON 9

Say over, intone, or sing,

lá, la, la—lá, la, la,
lá, la,—lá, la—lálá,

in order to practice the sound of *l*, keeping the tongue as free as possible.

Keep the *a* short and sharp. If the above syllables are recited quickly, the *a* tends to disappear altogether, and pupils make an almost pure liquid sound.

Now sound, *but do not print upon the blackboard*, the words:

lad, lamb, lift,
lump, Alice, Cinderella.

Search the illustrations of the *Picture Book* for things whose names begin with or contain the *l* sound, but do not write these names upon the blackboard. It will, for example, only lead to disaster if the class is expected to read the word *lamb* at this particular stage. The 'so-called "silent *b*" is to come a little later in class-work.

The story of *Chicken-licken* might have been written to afford practice in the sound of *l*, which occurs in the middle of each compound name. Full

use should be made of these names (see page 30) to fix the sound duty of the letter *l*.

The following words and sentence may now be printed on the blackboard and read by the pupils.

lip, lid, lad, let, lot,
lips, lids, lads, lots.
A lad bit a hot ham.

LESSON 10

The words on page 6 of the *Picture Book* are intended for use in simple sentence making. They are purposely given a more or less haphazard arrangement in order that the pupil may deal independently with each word and become familiar with its outline apart from other words.

Persistent word-building is bad at this early stage and delays progress, because the child is led to make one word depend upon another and is nonplussed when a word is met with in the company of others which have entirely different outlines.

Let pupils make their own sentences from the group of words, *e.g.* :

I met Mat at a hut.
Mat bit a hot ham.
Bet let Mat pat a pet.

These sentences ought to be printed on the blackboard and then read by successive pupils. They are more or less silly of course, but we are gradually getting nearer to a story.

LESSON II

Sound :

rap rap,
rat-tat-tat.

Print the double line upon the blackboard and call attention to the duty of the letter *r*, namely, to *trill*. Use the following phrases to practise this sound. Do not print them on the blackboard.

Ring a ring of roses.

Rattle-rattle-rattle.

Rip-rap, rip-rap.

Round the rugged rocks the ragged rascal ran.

Run a race round and round the rocks.

Now use the pictures' and word lists in the *Picture Book* to trace the letter *r* according to the method already adopted for other letters. Spare no pains to obtain a real trill in sounding this letter. Do not print a word like *rope* upon the blackboard. Make

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one or two new words like *ram* and *rut* from the word list on page 6.

LESSON 12

Print on the blackboard and sound carefully :

an,

Nan,

examining the sound of *n* and carefully distinguishing it from that of *m*.

Pupils will now be able to read :

man, ran, pan,

Dan, tan, on.

Follow on with :

A man hit Sam on — lip.

The line stands for a missing word. Lead pupils to supply *the* or *his* orally. Learn the word as a whole, its sound as a whole, and insert it. Do not analyse it. Find out and examine these words on page 32 of the *Picture Book*, which is a page “full of words that every little silly ought to know.” For the moment, however, do not draw conscious attention to any words but *the* and *his*.

LESSON 13

Print on the blackboard and sound :

got, get,
pig, big, beg,
dog, hog, log,
bag, Meg, Peg.

Put each word into an oral sentence. Print and read the following, inserting the missing word from page 32 of the *Picture Book* :

Sam — a big lad, not a pet.

Sam — Mat let Meg pet — dog.

The lad got a big pig, a dog, — a rat.

Concentrate attention upon the words supplied. Print them, sound them, spell them, let pupils print them, and do all that can be done to make them familiar with the outlines. Do not analyse them or draw attention to irregularities of spelling. These words lie outside the more or less phonic method which we are following. Here we are following the "Look-and-Say" method, which has its good points.

LESSON 14

Teachers will find the following somewhat unusual form of exercise very useful and highly interesting at the present juncture.

Open the *Picture Book* at pages 8 and 9 and engage pupils in conversation about the two pictures shown in this opening of the book. This will not be difficult, as the subject of each picture is very evident and is closely connected with ordinary everyday life. Go carefully in conversational manner into the detail of each drawing so that every object and action is named or commented upon. During all this conversational work do not print any words upon the blackboard.

Now on pages 6, 8, and 9 we have collected all the words which have been already dealt with, or which can be readily negotiated by pupils at this stage.

Let the class try to make statements about what is happening in the pictures, using only the words in these three lists. They will soon find how little they can read even of the names of the commonest things and events of daily life.

They will, however, be able to make partial sentences, *e.g.* one pupil might offer :

I got a hot —

and then be pulled up for lack of the word *pudding*. Do not however deal with this word in class exercise. (I imagine, however, that a few sharp pupils will make it their business to master it apart from the work in school.)

The following sentences or partial sentences can be formed in connection with these pictures.

The lid is on the pot.

The dog (*i.e.* the pudding) is on the mat.

I got a pot of —.

If a child has learnt how to spell *tea* outside of school (it could scarcely help doing so), print the word without calling attention to its component sounds.

After trying all possible combinations to suit the pictures, tell the class that they shall return to them when they know how to read more words. The general purpose of the exercise is to rouse a spirit of determination to conquer more of the difficulties of reading.

LESSON 15

Examine the pictures and words on page 10 of the *Picture Book*. Say the words over and let each

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pupil discover the duty of the initial "c" in each word. Let the names and pictures be studied long enough to make the visual connection between the name and the thing. "Now close books; print on the black-board and let pupils read:

cap, cat, cab, cot.
 Let Mat pat a cat.
 A cat sat on a rug.
 A rat ran at a cat.
 A cap is on a peg. Get it.
 Run and get a cab.
 A rug is on a cot.
 Sam hit a cat and a dog.

Do not trouble about the sound duty of *k* for the moment. Turn to pages 8 and 9 and show that the names *cap* and *cup* can now be read. The word *candle* also has the same sound at the beginning. Divide it into *can-dle* and pupils will learn it readily. Ask for a word which sounds like it, the name of part of the jug. Print and sound this. Search the pictures on other pages for another *candle* and another *handle*. The pupil now feels that he knows a little more about the two pictures on pages 8 and 9 and that he has found it out himself, which is still better.

LESSON 16

Sound, but do not print :

ox, fox, box, Max,

detaching the *x* sound from the end of each word.

Now print the following sentences and call upon pupils to read them :

A fox can get in the box.

An ox can-not get in the box.

Max can sit on a box.

I can get a bag and a box.

I can get a pig, an ox, a dog, and a cat.

The cat can-not get the rat.

Bet met a cat.

Bet met an ox.

(Bet is the old woman on page 3 of the *Picture Book*.)

Print and read :

An ox in a box.

A pup in a cup.

A cat in a hat.

A hen in a pen.

A fox in a den.

LESSON 17

Print and sound :

ding-dong,
sing, song, sang,
ping-pong,
ring a ring of roses.

The word “ roses ” is of course out of place in a rigid system, but interest in the phrase will help the child to remember its form, which will be more readily fixed in this connection than if it were taught along with other words containing the long “ o ” sound.

Ask what happens to this new word if *r* is replaced by *n*, or if the final *s* is dropped.

Print and sound :

hang, hung, hangs.

Search the pictures throughout the book for something which is meant to hang or which hangs, as well as for representations of objects or actions to which the new words ending in *-ing* will apply.

Now print and sound :

-ing, sing-ing, ring-ing.

Use some of the words on pages 6, 8, and 9 to incorporate the *ng* sound, but beware of adding *-ing* when a final consonant must be doubled, *e.g. batt-ing*. This point is best dealt with at a later stage in the work. The following "word-building" may be done :

Take *t* from *bat* and add—*ng*.

Take *t* from *pat* and add—*ng* (a rather strange word for children perhaps).

Take *t* from *lot* and add—*ng*.

Take *m* from *ram* and add—*ng*.

Add *g* to *on* and prefix *l*.

Take *t* from *got* and add—*ng*.

Prefix *b* to *ring*.

If the pupil can use the rubber types this work becomes very fascinating, and the new combinations of letters are easily remembered when stamped by each young learner for himself.

LESSON 18 •

Print and read the following sentences :

A hen can sing in a pen.

It can hang the man. •

• A pot hangs on a peg. Get it.

Nan can go to bed.

Sing a song of roses.

The rug is on the dog.

Run to Dan and bring a bag of sand.

No rat can sit on a rug in a hut.

A man got a cat, and a rat hit a lid on a pot.

Pop went a nut. Run and get a pan.

Let pupils criticise each sentence and call it silly if necessary. Ask for the picture to which the second sentence refers, and explain that the class has not yet learnt to read the word *rope*. Deal freely with each of the sentences which follow, and whenever possible connect them with the pictures.

LESSON 19

Sound, but do not print :

Fan found five fat flies for Frank,

drawing attention to the initial sound of each word. Make the *f* sound by itself again and again and require pupils to do the same.

Turn to the words on pages 6, 8, and 9 of the *Picture Book*, and make new words containing the initial *f*, e.g. :

Page 6. flip, flap, fit, fat, flit, flat.

Page 8. fan, fig, fog.

Page 9. fond, fun, fag.

Print and ask pupils to read :

Fan hung a fat ham on a peg.

I am fond of figs.

Dan is fond of fun.

A fog is on the pond.

Ask for names of things beginning with the *f* sound, using the pictures as before, but do not print such words as *fairy*, *fire*.

Now try at a venture the printing and reading of the word *gander*, searching through the pictures for the bird. The word is not really difficult.

LESSON 20

Direct attention to the picture on page 12 of the *Picture Book*. Call the little ones Meg, Sam, and Fan respectively. Ask where they are. Print the word

s h o p,

and study the sound of *sh*.

Sound, but do not print :

shape, shy, she, shall, ship ;
ash, gash, dash, crash,

dwelling on each word and using it in an oral sentence.

Print and read, making the sentences run on continuously as here :

Sam is in a shop. He got a bun. It is a big bun.
It is a hot bun.

Fan is in a shop. She has no hat. Her hand is
at her lip.

Meg is in a shop. Her hands are up.

Print and explain on the "Look-and-say" principle the abbreviation

Mrs.

Print and read :

Mrs. Bond is in the shop. She has a cap. She
has buns.

Now let pupils read the paragraph on page 12. It contains words with long vowel sounds which we have "not done yet." But teachers will find that interest in this first illustrated story to be read, along with the pupils' knowledge of the *names of the letters*, will surmount the difficulties of the task. Now we are "getting on" famously.

Lead pupils to see that a story might be made up about the picture on page 12 and discuss it orally. Then drive home the idea, that when pupils have learnt more words they will be able to read longer stories which tell *all* about the pictures.

LESSON 21

Print and read :

am, jam, Jim, jug,
jet, Jap, Japan, jump,
jar, jig, ajar, just.

Direct attention to the *j* sound, repeating it again and again. Ask for sentences to be formed from the above with the addition of words already known. Print these sentences on the blackboard and require pupils to read them, *e.g.* :

Jim got a jar of jam.
A Jap is in Japan.
Japan is on a map.
I am not a Jap.
Nan can just run to Jim.
Get a jug and a jar.
Jump up for a jug.
Jim ran to get jam.

Make careful selection of other sentences which may be offered. It is a good plan to ask each pupil to print his own sentence, and to examine this apart from the work of his companions.

LESSON 22

Print the following sentences, one at a time, upon the blackboard. When a sentence has been read ask pupils to find an illustration in the *Picture Book* to which it might apply.

1. Let Fan go to a big bed.
2. Meg can set it on a mat.
3. A fox ran to his den.
4. A hen runs to a den.
5. The cat did not run at the rat.
6. A pup jumps at a cat.
7. She is in rags.
8. Fan and Meg and Bet go to the hens.
9. He has a pet cat.
10. Tom is kind to her.

Note that this plan forces the pupil to read without the help of the picture. The reading of the above sentences will show him that he is making

slow but sure progress towards reading the stories told by the pictures throughout the book.

LESSON 23

Draw attention to the arrangement of pictures and words on page 14 of the *Picture Book*. The combination *ew* is usually postponed until later but might well be introduced at this stage on the "interest" principle. The same remark applies to *oo* and *ow*. All three sounds are easy to make and their symbols are, as a rule, readily remembered.

Print and sound :

new.

Ben got a new cat—mew, mew.

pew.

A cat can-not go in a pew—mew, mew.

I had a new cow—moo, moo.

A cow can-not go in a pew—moo, moo.

now,

bow,

bow-wow.

A dog met a cat—bow-wow—mew, mew.

I had a cow, a cat, and a dog.

moo, moo—mew, mew—bow-wow.

Search the illustrations of the *Picture Book* for objects to which the adjective *new* can be applied.

LESSON 24

Let pupils read over the words on page 16 of the *Picture Book*. I have emphasised a new word, the outline of which will not present any great difficulty and will soon be learnt. When each of the single words can be readily recognised, draw the following story from the class, sentence by sentence, printing it on the blackboard as it grows.

All the words in this little tale are to be found on page 16 of the *Picture Book*.

Tip and Tap are cats. Fip, Fop, and Fum are bad pups. Tip and Tap ran up the tree. Fip, Fop, and Fum run at the cats. Dogs can-not get up a tree. Fip can just jump. He can-not jump up to Tip and Tap.

Sound and print :

YAP ! YAP !

Teachers will agree that this method is an improvement on placing story and picture side by side when the latter is of such a kind as to make the former

superfluous. The plan has proved very interesting and successful in practical work.

LESSON 25

Use the contents of page 19 of the *Picture Book* in the following manner.

Draw attention to the figure of the girl in the picture on page 18, *but do not name her*. Now require pupils to read the first group of sentences and fill in the missing word orally, letting the matter rest there.

The next two groups of sentences can be easily read, and this ought to be done in close connection with the picture. In a negative way they tell the child *something* about the picture, and he is made to feel his limitations in the power of reading in such a way that he is provoked to make further progress.

Print and read the following sentences :

I can-not see a rat.

The rat is now a man.

LESSON 26

Practice the throat sound of hard *c* which has been already dealt with. Ask for words beginning with this sound and print them on the blackboard

in the order in which they are given—*cat, cot, cup, cab, cut, cap, can, cog, cod*, and so on. ,

Direct attention to the vowels following the initial letter, namely, *a, o, or u*, not *i* or *e*. This throat sound before *i* or *e* would be met by the use of *k*. Print and read :

keg, kid, kit, kit-ten,
ket-tle.

Having dragged in the syllable *-tle* in this manner, make use of it by printing the word *lit-tle* on the blackboard. Examine and learn this very useful word.

Print and read :

A kid is little.
A kitten is little.
I see a little kettle and a keg.
The cat is on the settle.

All this is absolutely out of order, and for this very reason will be more readily remembered.

LESSON 27

Print and sound *-ick*. Show that for the throat sound at the end of a word we use both *c* and *k* together.

Print and sound :

Lick, kick, tick, wick, Dick, nick, sick, rick,
pick, chick, stick, thick, brick, chick-en.

Look for objects or representations of actions in the illustrations of the *Picture Book* to which these words apply.

Print and sound :

Cock, Jock, lock, mock, rock, sock.

Use the pictures for these words in a similar manner.

Print and read :

Jock is sick but Dick is not sick.

The cock will pick up the seed.

(The last word is out of place, but the pupil already knows *see* and the transition can be readily made.)

The hen and the chick pick the seed.

Get a thick stick to keep up the rick.

(The word *keep* can also be connected with *see*.)

LESSON 28

Print and sound :

Back, Jack, hack, lack, pack, rack,
sack, tack, track.

Use the pictures for these words as in Lesson 27.

Print and sound :

Beck, deck, neck, peck.

Use the pictures as before.

Print and sound :

Cuck-oo, luck, Puck, suck, tuck.

The *ck* combination is very useful in the small child's vocabulary.

Print and read :

Jack can pack a sack.

Jack hit the back of my neck.

Hang the sack on a peg.

I do not suck a tack.

Sing, cuck-oo ! sing, cuck-oo !

Pack the sack and put it on Jack's neck.

LESSON 29

Let pupils read the first group of sentences on page 20. Following the principle already laid down, they are purposely printed apart from the picture to which they refer, and which stands in the early part of the book. The picture must not be allowed

to encourage the child to guess at the letterpress. He must know each word by itself.

Each of the other two groups of sentences on this page refers also to a picture which can be consulted when the words have been read without any suggestion from the drawing itself.

Once again, point out that very little of these interesting stories can be read by the pupil at present, and that he has to depend almost entirely upon the teacher's oral description to obtain any idea of what is told by the pictures. By continually rousing this spirit of emulation and feeling of vexation the teacher can urge the pupil to press on with the work of acquiring facility in reading. By following this method certain pupils have been known to find out other words necessary for the formation of further sentences with reference to the pictures. It is, however, unwise to encourage this research to any great extent in a large class. It is quite a different matter when a teacher has only one or two pupils to consider.

LESSON 30

The pupils will be able to read the sentences on page 21 without much difficulty. Do not draw

conscious attention to the sound of *x* at the end of the word *socks*. If the child knows *sock* he will follow the rule already half understood of adding *s* to form the plural.

The first two sentences refer to the coloured picture on page 30, and this plate should be consulted *after* the pupil has read these sentences. The child must be able to recognise *box* without obtaining any help from the picture ; otherwise he is not reading in the proper sense of the word.

When the second paragraph on page 21 has been read the teacher must ask where these things might happen. The word *rack* will be readily understood, unless pupils have never been in a railway train.

LESSON 31

The contents of page 23 of the *Picture Book* form a reading lesson of a more or less orthodox character. It is necessarily stilted in form and expression, but as the child proceeds with the reading, sentence by sentence, he ought also to see how far it helps him in obtaining the story told by the picture, and on the teacher's invitation supply orally the words and expressions which as yet he cannot read. Thus,

when he has read, *She can stand up*, the teacher asks, "Who can stand up?" and the answer to this question rendered verbally will remind the pupil that he cannot yet read the name *Cinderella*. Again he reads, *The man did not stand up*, and supplies orally the sentence, *The man knelt down*. A teacher or parent with one or two pupils can so work up the child's interest that he is literally impelled to find out how the word *Cinderella* is spelt, and having inspected it as a whole knows it again. But as I have already said, with a large class this method is not so easily worked. The word *prince* is introduced into this lesson on the "interest" principle, and pupils might be led to form it, but no others, from the useful word *since*.

LESSON 32

Open the *Picture Book* at page 24. Let pupils read the words and connect them with the objects of the picture. The double *e* is not new, seeing that the pupil has already negotiated *see*. It is dealt with more fully in the next book.

Now let pupils read the contents of page 25.

REVISAL

The material on pages 27, 29, 31 is intended for revision, all the sounds already introduced being used and a few others added.

The paragraphs on page 27 both refer to the picture facing them, but the latter is no guide to the reading. The name of our metropolis seems difficult, but it is much easier than many a monosyllable, as every practical teacher knows quite well.

The reading matter on page 28 introduces a very useful word.

Read the top paragraph on page 29 and then consult Plate III. The second paragraph refers to Plate I., and the pupil must be made to feel very acutely how powerless he is in the face of this very interesting picture. If, however, he can find other easy words in connection with it which have not been used in the *Picture Book*, he will have made a distinct step in advance on his own initiative. There are many interesting excursions which can be made now that the habit of adhering rigidly to the printed book has been broken down.

We have now dealt systematically with :

1. The chief sound duty of each single letter of the alphabet except *v*, *w*, and *z*.

2. The short vowel sounds.
3. The soft and hard *c*.
4. The combinations *ng, fl, sh, ew, oo, ow, ee, ck, nce,* and *nk.*

The following are the chief words which have been introduced in the lessons connected with the *Picture Book*. The teacher may find the list useful for revisal purposes and for testing the results of his work.

bun	hand	box	stand
shop	cock	pig	prince
get	lock	pack	mock
bad	fox	rack	chicken
plum	chick	thick	corn
hand	grunt	stick	feed
mew	milk	tick	duck
bow-wow	track	o'clock	London
jump	leg	six	turn
tree	back	tack	ring
just	rags	black	bell
fond	hat	thank	thanks
sky	down	drink	stick
man	pad	Dick	rich

The pupil must be able to read any given word, to spell it, to print it, and to put it into an oral

sentence. It is a useful exercise to pick out a word, print it on the blackboard, and then ask pupils to find it in the *Picture Book*. This tests the capacity for reading a word better than any other plan; besides, it sets children doing something, and this always leads to the acquisition of power and knowledge.

Having reached the end of this book the pupil will naturally feel that he has made very little of the pretty pictures and of the stories told or suggested by them. The pictures were inserted for the express purpose of producing this particular feeling, which is really of great value as an incentive to further effort. The teacher will, however, doubtless feel that something more might be done with these pretty and suggestive pictures before leaving them, and if the class has not had the benefit of using the *Conversational Wall Pictures*, the stories of these illustrations might be told orally as given in Part I. of this *Handbook*. This, however, is not reading but conversation, and a little more blackboard work might be done in connection with these illustrations before going on to the *First Primer* of this series.

This work might take the following form. Print the first word *bun*, from the columns on page 133, on the blackboard and ask the pupils to examine the coloured plates in turn to find out to which of them,

if any, it might apply. Let the fancy of the pupils roam at will. There is no bun on Plate I. but the old woman might have one in her pocket seeing she has been to market. Any one might buy a bun at one of the stalls in the market-place of Plate IV. As for Plate III., if there is no *bun* to be seen there is no lack of *fun*, and this new word might go down on the blackboard beneath the first.

Deal now with *shop* in a similar manner, and so on to the end of the list. This will lead to a great deal of useful conversational work and to revision of all the reading that has already been done without any encroaching upon the sounds dealt with in a more or less systematic manner in the two following books of the *Progress to Reading*. When these two books have been read, it may be thought advisable to return to these pretty pictures as a special exercise in order to see how much more the pupil can now read about them, the reading material being printed on the blackboard in the usual manner.

Great care has been taken to use a very clear and legible type in the printing of this *Picture Book* and of succeeding books of this series. The type is not only clear and legible but it has other qualities of design which make it highly suitable for reading by little children. It is not a very black type, for type of this kind is not the most legible, the tendency

being for the spaces in the design of the letter to be clogged with ink, or at least to be too small in comparison with the line of the type design. In matters of typography, legibility most emphatically does not mean blackness, and an educator would be well advised to reject any reading books printed in type in which the open portion of the *e* is a mere white dot.

Moreover, the type here used does not show a great deal of contrast between the heavy and the less heavy lines and curves. Type which shows thick lines and thin hair lines is very bad for the eyes, as certain letters like the *m* or the *h* are thereby broken up into three and two portions respectively instead of presenting a composite unity to the eye to be apprehended at a glance. A third point about this type is that the serifs or small projections from the side or sides of the type design are short, blunt, and are connected with the main lines by a curve instead of being set at a sharp angle. This may seem a small matter but it is really very important, for when the serifs are long, pointed, and set at sharp angles, they give to the type a dazzling appearance, which has a very bad effect upon the eyes; for the eye rests gratefully upon gentle curves but is repelled by angles and sharp points. These are only a few of the points of a good fount of type.

PART III

THE FIRST PRIMER

THE work done in this book consists of : (1) revision of the short vowel sounds, (2) the long vowel sounds and the diphthongs, (3) double consonants. The following is the scheme of lessons which provide for further blackboard work and extend the reading of the Primer.

LESSON I

The table on page 2 of the *First Primer* is reproduced from the *Picture Book*, and contains a representative selection of short useful words which children can be taught to recognise, spell, and use without paying special attention to their component parts. Pupils might be required to say them over

from left to right and from right to left, down and up each column, and at haphazard.

The contents of page 3 can be dealt with in the orthodox manner, but this is not all that can be done with this material. The pupil must be made to feel that in mastering the reading matter supplied he has not exhausted the possibilities of the picture. A little judicious questioning will elicit the fact that :

Dick can *lie* on his back.

Tom can stand on his *head*.

Print these sentences on the blackboard and underline the two new words which are in common use, but which both present difficulties of spelling. Require pupils to examine them, print them, spell them in the old-fashioned way, and then let the matter end. The vowel sounds will recur in their proper place in our method. Do not attempt any word-building at this point.

LESSON 2

The letterpress on page 4 forms a rather restricted verbal comment on the contents of the opposite picture, but the latter has been purposely chosen to

prevent the pupil from using its contents to enable him to guess at the letterpress. A picture of Little Bo-Peep, for example, would have been highly unsuitable.

After reading the sentences on page 4, invite conversation with a view to showing that the pupil's limited knowledge of words makes his stories very bald, fragmentary, and spasmodic. A good way to make this clear is to tell the "story" of the picture in simple words, but without any selection of vowel or consonant sounds or combinations, and then to invite the formation of two or three sentences containing very obvious common words, *e.g.* :

The tub is on a chair.

Fan has fair hair.

Here we introduce by means of a surprise the sound of *air* quite out of its order, but in such a way that it will be remembered much more readily than if it came in its "proper" place in a system.

Let psychologists explain this phenomenon with suitable phraseology. The practical teacher and lover of children and their ways will be ready enough to acknowledge that this little departure from logical order is really helpful.

With a bright class the picture on page 5 might

be further used to encourage pupils to invent a story of their own, suitable to its contents. Some pupils are very clever at this form of exercise; but it often degenerates into a dialogue between a bright imaginative child and the teacher, a thing which is to be avoided in efficient class teaching.

LESSONS 3 AND 4

Pupils might be formally introduced to the long vowel sounds by means of the double *e* and double *o*. They will more readily grasp the reason for the lengthening of the vowel sound when the letter is doubled. Begin by sounding the double letter several times, but beware of telling pupils that this sound is always represented in this way, because it is not.

The sentences of these two lessons are obviously made up for the purpose, and there is no real "interest" in them, except that of mastering them. When this has been accomplished, turn to page 8 and elicit the words *feet*, *green*, and *weed* by skilful questioning, but rigidly avoid *sea*. Now print on the blackboard the sentence :

Nan put her feet on the green weed.

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This picture can also be used to obtain the sentence :

Will Nan get an eel for food?

The picture on page 11 can be used to obtain the following sentences for the blackboard :

Nan put her foot in the cool pool.

The cow looks at Meg.

I can see a green tree.

Other sentences are as follows :

Page 14. The food is good and cool.

Page 17. Moo, Moo! The cow looks at Peg.

Page 20. I have no boots on my feet. My feet are cool.

Page 23. She has a spoon in her hand.

Page 35. The book is good. Look at it.

I can see a book in her hand.

Page 44. A sheet is on the bed.

LESSON 5

The pairs of words at the head of this lesson are sufficient to drive home the fact that the addition of the silent *e* lengthens the preceding *a* sound. If more examples are used words are at once employed

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which do not belong to the vocabulary of childhood, and pupils are led to expect the existence of a comfortable unvarying rule that the long *a* sound is always represented in one way, which it is not.

The sentences of this lesson are full of words with the long *a* sound combined with others which have all been dealt with. When they have been read over, other sentences can be obtained from the various pictures in the book which might be printed on the blackboard and used according to the method already described :

Page 5. Dick keeps his feet on the green grass.

Page 11. It is a shame to make mud with a slip-per.

Page 12. I have a cape with a hood. Make the dog run in the cool air. The tree is not green.

Page 14. Kate has put the cup of food on a plate. Will you take it hot or cool ?

Page 17. The trees are green, and make a cool shade. The cow made her run.

Page 20. Poor things ! Let us give them food.

Page 23. Take me to daddy. See, I hold up my hands !

Page 26. I have no mane. The dog is my mate.

Page 29. Do not make a din. Let them sleep.

LESSON 6

Follow the same method as with Lesson 5.

The following suitable sentences can be made from other pictures in the book :

Page 5. Look at Dick. He has a white smock frock. Fan has white socks.

Page 12. It is fine and cool. Off we go at a fine rate.

Page 14. I will get a spoon. It is time to take this food of mine.

Page 23. This is Lime Tree Cot. Tom will take the fork to the shed.

Page 26. It is time for food. The groom has not sent my mash.

Page 29. Bet is in bed be-side Clare. Do not dare to a-wake them. They tire so soon.

Page 35. I like to sit by the fire with a book.

Page 42. My silk dress shines in the sun.

No new word should be allowed to pass *as a word* only. It must be incorporated into a sentence if the child is to make a possession of it. For example, to incorporate *rip* and *twin* in the pupil's vocabulary, print and read the following sentences :

Rip the sack open.
The sheep had twin lambs.

Make full use of the picture on page 11 in the manner already indicated. The vowel sound of the word *pies* is introduced as a surprise ; but word-building with this word as a starting-point ought not to be attempted.

LESSON 7

The sentences of this lesson are necessarily of a nonsense character, more or less. It will amuse pupils to find out which of them have any real connection with the picture on page 12.

The following additional sentences might be printed by the teacher and read from the black-board :

1. Can you get home alone ? I hope you can.
2. The gas will soon explode.
3. I need a rod to fish in the river.
4. Dick can hop from perch to perch.

Other pictures in this book can be used as follows :

Page 5. She rubs the clothes in the tub. I hope
Dick will take Fan to the shop.

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Page 14. I hope to see you take the food. I can cook it on the coke as it does not smoke.

Page 20. My feet are bare. It is not cool.
I will feed them with cake.

Page 23. Dad is at home. The babe is in his hands.

Page 26. Bob will keep off the hoofs, I hope.

Page 29. I can see a cage. The sheet is white.

Page 35. She has a nice book. Her white socks are not up.

Page 44. The fox felt at home in the bed.

LESSON 8

I have always found that the learning of the outline and spelling of *father* is most quickly done when no particular conscious reference is made to the long sound of the vowel. It is much better for purposes of speed to concentrate attention upon the sound of *th* and group with this word the names given to other members of the family. The words then teach themselves by sheer force of interest.

After the reading of this lesson try the repetition and dictation of the following doggerel :

Brother, do not bother *father*,

Rather run along ;

He is gathering together
Lines to write a song.

Print and read :

James is good at games. .
The names are James and Jane.
Tim takes time to do it well.

LESSON 9 .

This short lesson introduces two useful sound combinations which occur in very common words. We shall leave the *ow* sound as in *low* for a future lesson, as well as the *lk* in *walk*. Using other pictures we get the following sentences :

Page 5. She has a white silk frock in the tub.
Her cap is as white as milk. .

Page 8. Now I can make a bow ; but I hope I
do not slip on the rock as I make my bow.

Page 12. The tree bows to the wind. How the
dog jumps !

Page 14. Now I can make mother better. She
will soon drink the hot milk. .

Page 26. My coat is as soft as silk.

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LESSON 10

The following additional sentences can be made from the pictures :

Page 5. Fan dare not go. She thinks the cow is in the corn. Lend me your horn, Dick, to send the cow from the corn. Good morn-ing.

Page 8. Good morn-ing. Will you take me down to the sands ?

Page 12. We scorn to sit at home on this fine morning.

Page 20. My hair is as soft as silk. My gown is white.

Page 23. Father got home at five. Tom took the fork like a big man. Mother had a spoon.

Page 26. Ned had a fine feed of corn in the morning.

Page 29. My babes are asleep. Do not wake them.

Page 35. My hair hangs down my face.

Page 42. My babe is in his cot. He is not hot, but nice and cool.

At the foot of page 17 I have introduced four words built on sounds already given. One of these is useless enough for little children, but the others can be worked into useful sentences. In the

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phrase given twice at the foot of this page draw attention to the similarity of spelling and difference in sound. The juxtaposition of the two words in this manner will fix indelibly two very useful words ; and the changes might be rung upon them in connection with the following pictures :

Page 5. Come with me to the shop. We will come home soon.

Page 8. I will go home now. I have made ten sand pies and two forts.

Page 11. Come ! Come ! How can you get home with a bare foot ?

Page 12. Now let us go home. Home, sweet Home !

Page 14. Home is not like home if mother is ill.

Page 20. Get up, Kate. Come and see this home in a nest.

Page 23. Father has come home. We are glad to see him.

LESSON 11

Here the combination *ai* has the same sound as the *a* followed by the final silent *e*. I do not think it wise to dwell upon this with little children ; they

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must trust to sight and memory in this matter as well as to the continual repetition which I am trying to provide in these lessons.

In the two sentences at the foot of this page there are one or two new sounds, but here the interest of the thought will carry the child through.

Sentences from the pictures incorporating the new sound are as follows :

Page 5. How can she fail to make the dress white ?

Page 8. I can see a ship with a sail.

Page 12. We will not go home if it rains or hails.

Page 14. Mother is ailing. I will set the food on the chair.

Page 26. The dog wags his tail. What ails the hunter ? It must be cold.

Page 35. My book has a fine tale. Sit be-side me now and look at the book.

LESSON 12

The following sentences will afford further practice in the sound of *oi* :

Page 5. It will spoil the fun if you do not come. It is boil-ing hot. It must be hot or it will spoil the dress. It will spoil her hair to put oil on it.

Page 8. May has soil-ed her frock in the sand.

Page 11. She will soil her dress and spoil her slip-per.

Page 14. It is no toil to help mother if she is sick.

Page 17. If she sits down she will soil her nice frock.

Page 23. Tom has a smock frock. He will not soil his jack-et.

LESSON 13

The words of this nursery jingle can be used to provide material for an oral reading lesson in the following manner. (The sounds of all the syllables, except those of the words *soldier* and *thief*, have already been dealt with, and the recognition of these two new words must be made a matter of spelling of the ordinary kind. Do not attempt to formulate any rule or to build other words on the same plan; the new words are simply perverse things which we *must* remember.) Print the following sentences on the blackboard :

1. The tinker mends pots, pans, and kettles.
2. The tailor makes capes.

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This second sentence does not carry us far. Under questioning the child will name other common things made by the tailor, the names of which he has not yet learnt to read. This may lead a sharp child to useful investigation and discovery on his own account, but the introduction of the required words ought not to be made a class exercise.

3. A soldier will fight for the King.
4. A sailor sails in a ship to lands far off.
5. A rich man has a lot of coins to spend.

(Here we are forced into a slight vulgarism by adhesion to our method !)

6. A poor man has a few coins to spend.
7. A beggar man has no coins to spend.
8. A thief is a bad man. Catch him if you can.

LESSON 14

From the thirty-five words given in this table, with the addition of one or two words already known, a short story can be composed, and pupils will doubtless be keenly interested to make their own reading lesson in this way. The sounds here given have nearly all been dealt with in preceding lessons. The new word is *bird*. The story might run as follows :

“ Father got the nest in my garden this morning. He came to me with it in his hand. Kate was fast asleep, but I was up. The poor mother bird had been lost. I fed the birds in my room.”

When this has been printed on the blackboard and read, other variations might be made and pupils encouraged to add words, which they can draw from previous lessons, to embellish the tale.

LESSON 15

In a general way I am now proceeding on the principle that the best sounds and combinations of letters for introduction are those which are to be found in the ordinary vocabulary of the child's daily life.

Confusion will undoubtedly arise between the *ow* of this lesson and that of Lesson 9, *if comparison is invited*, but it is unwise and unnecessary to do this.

The words must be read and remembered in connection with their context. As a general rule it is a mistake to require children to read isolated words.

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LESSONS 16 AND 17

Sound the syllables at the head of Lesson 16. Pupils are usually interested in the strange silent *b*, and after the introduction of the plumber I have usually found it interesting to bring in the *plum* by way of contrast. Some apology is perhaps due for the introduction of the fourth sentence¹ in this lesson. The silent *k* of Lesson 17 will also arouse interest. Pupils should note the letter which follows it in each case.

LESSON 18

Now let us see where the pursuit of the ordinary childish vocabulary will lead us, beginning with the early morning duties.

We require all the varied sounds of the following : *wash, water, face, hands, neck, clean, teeth, dry, towel, brush, nail*. Some of these are entirely new, but we shall introduce them gradually.

The paragraph in this lesson does not contain any very great difficulty, and one or two slight innovations will be readily negotiated by means of the

¹ On the day that I wrote it a bomb had been exploded in Westminster Abbey. * Since that day the word has become too familiar !

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child's natural interest in the beginning of the "trivial round."

Ask for two words in Lesson 2 which can be used in this lesson, namely, *rub* and *scrub*, and lead pupils to put them into suitable places in the paragraph. There is another word at the top of page 9 which might be used in a similar manner. Let pupils find it out for themselves. Now change the words in this lesson so that it describes what happened yesterday. This will show how the past tense is formed, and by means of the word *dried* join the present lesson with that which follows.

LESSON 19

This lesson follows naturally on the casual employment of the word *dry* in the preceding lesson. It introduces a new sound in *tears*. Drop the *t* from this word and introduce *ears* into one of the sentences of Lesson 18. Do not give way to the temptation to do more word-building at this point.

The following suitable sentences can be made from the pictures :

Page 5. Mother will wash the dress in the tub and dry it in the sun. Fan will not cry if Dick will try to go to the shop.

Page 8. I will try to jump off the rock.

Page 11. She will cry if mother finds her.

Page 14. Mother, do try to take the nice hot milk.

LESSON 20

From *porridge* form *bridge*, and require pupils to make a sentence in connection with the picture on page 8 about a bridge of sand.

From *tea* form *sea*, and make another sentence from the same picture. If any pupil introduces a word which he has learnt out of school there is no great harm done. The advantage of requiring each pupil to print his sentences with rubber types will here be apparent.

Ask for the name of another eatable which rhymes with *ham*. The preserve more commonly used to breakfast is, of course, *mar-ma-lade*, and there is really no reason why this useful word should be avoided, long as it is. Its acquisition at this point will give a decided sense of importance to the pupil, and he can readily test his knowledge by an examination of the hoardings which he passes on the way to and from school. *Bread* is an irregular word which is best introduced casually, as here and then dwelt upon as in Lesson 21.

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Print on the blackboard and learn the following phrases :

Porridge and milk.
Ham and eggs.
Bacon and eggs.
Bread and butter.

Print each phrase separately, so as to give the pupil an opportunity of familiarising himself with the contour of the words in conjunction with each other.

Ask for other phrases of a similar character, *e.g. pepper and salt, deaf and dumb, pen and ink, book and slate*, etc., and print those on the blackboard which are not likely to confuse pupils at this early stage.

LESSON 21

Connect the first sentence with the picture on page 20. The useful word *girl* can be introduced along with *bird*, and a new sentence formed from this picture, viz.

The girl fed the birds in the nest.
The third bird took bread and milk.

The following sentences can be formed from the various pictures :

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Page 3. Tom tried for the third time. Tom stood on his head instead of jumping.

Page 5. Dick has no hat on his head. Dick will not go to the shop instead of Fan. .

Page 8. The girl has a wide hat on her head.

Page 11. Her head is bare. She has a slip-per instead of a pail.

Page 12. Let us go by the lane instead of over the moor. We will go over the bridge.

Page 14. Mother has a bad head. I have some bread and milk for her. I am a big girl now, and I will be the cook instead of mother.

Page 17. She will go to the bridge instead of to her home. If she gets into the water she will soon be dead.

Page 20. I will feed the birds instead of Kate.

Page 23. Father will have fried fish and bread for supper. Perhaps Tom will get a taste of the fish. Fan will ask for a taste too.

LESSON 22

Call for other words beginning with *sn*, such as *snap*, *snore*, *sneeze*, *snow*. Do not print or read them, but use them to fix the new sound orally. The other

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new sound of the lesson is *or* in such words as *horse* and *corn* and *morn-ing*.

Print on the blackboard :

The horse for Nora wore a torn horse-cloth.

My chum has a drum, and he can make it hum on a sum-mer day.

LESSON 23

The word *school* is irregular and very important, and I have inserted this lesson so that it can be learnt by the "look and say and spell" method. Do not build other words from it. As soon as pupils have learnt the word they usually think of the particular name of their own school, and the learning of this is not as a rule a very difficult matter. Here the phonic system goes by the board.

LESSON 24

We are allowing the double *l* to creep in without conscious attention being paid to it. As a rule I have not found that it presents any great difficulty.

A few useful words can be built from *hush*, *e.g.* :

Brush the hat. It fell in the crush.

Beware of going further. The educational genius who made "word-building" a craze some years ago did much more harm than good.

There are several other small difficulties in this lesson, such as the juxtaposition of *now* and *know*, but the careful teacher does not require to be told how to deal with them.

We may now consider ourselves fairly embarked on the pursuit of the words and phrases which enter into the child's daily life and experience, and it is noticeable that the shackles of a system become more and more irksome. This is because letters and their combinations, groupings, and anomalies have no intrinsic interest to a child. At the very first stage the teacher can arouse interest in these things, but the phonetician must not make the mistake of supposing that this is interest in language as such. It is only another phase of the child's interest in life. As soon as he can recognise readily the words which make up what we might call the framework of the printed language, his interest is centred upon the task of using his power to learn about people and things. All systems must sooner or later bring the child to this stage, and then it will be all the better for him if the yoke of his "system" has sat very lightly upon him and if it has not shut out ordinary spelling.

The latter part of Lesson 24 introduces a new vowel sound of a very useful character shown in the words underlined.

LESSON 25

We have purposely broken away from the practice of printing the sentences singly as well as of numbering them. All pupils are encouraged when they find that they can read letterpress like that of ordinary books.

It is a good plan to pay special attention to the adjectives in seeking to extend the vocabulary. If *big* is not suitable, as applied to the child's own school, insert *not a* or substitute *small*. For *boys* substitute *girls* if necessary. Insert *long* or *short* before *sums*, and *sweet* before *song*. If the last sentence but one is not appropriate, insert *do not*. Use every possible means to make the paragraph appeal to each child. All intelligent pupils will be interested in the novelty of altering their reading book.

The second paragraph of this lesson is intended to fix the word *read*, from which *reader* and *reading* might be built.

In the last paragraph if *nine* is not appropriate,

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pupils will be interested in the exact expression. So also with the time of day in the last sentence of all.

LESSON 26

The first paragraph of this lesson rings the changes on the double *l*. The following blackboard sentences might follow :

The school bell rings at nine o'clock.

Bill will take a pill if he is ill.

Fill the pail at the well.

Will can spell all the names in the bill.

I will tell Will to call Nell to go to the well.

The second and third paragraphs have more or less of a revisal character.

LESSON 27

The picture on page 32 is already known to the pupil who has been through the conversational course with which the *Progress to Reading* begins. Before beginning this lesson the teacher might remind the

pupil of the story of Alice, and examine carefully every detail of the picture.

Turn now to page 33, which contains no new sounds but is a revision exercise introducing many of the sounds already learnt. Ask pupils to compose sentences on these models, and print only those which offer no serious pitfalls with regard to vowel sounds, *e.g.* :

I see a window in the room.

It is a small window.

Alice has nice hair. It is fair hair.

LESSON 28

There is more in this lesson than meets the eye, although very few new sounds are introduced. The sentences in the first two paragraphs suggest further investigation on the part of both pupil and teacher both outside of school and within. Great care is necessary, however, in dealing with long names.

The object of lessons of this kind is, of course, to teach the child to use his increasing power of reading to find his way about in his own little world, and to encourage him to read words and phrases in common use on the street hoardings. His own name and

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address, his school address, and a few other personal matters of this kind should now be familiar to his eye, and the teacher will find no lack of interest in these matters. Let it be understood, however, that the quick recognition of these words is the prime object in view at the present moment, not the acquisition of the power to spell the words.

In connection with the last section, print the following sentences upon the blackboard :

The blind man had a kind boy to find the path for him.

The hind ran behind the kind boy.

LESSON 29

This lesson is intended to lead the pupil to ask for the story of the *Three Blind Mice*. It might be printed by the teacher upon the blackboard, pupils supplying the spelling :

Three blind mice,

See how they run !

They all ran up to the farmer's wife,

She cut off their tails with the carving knife,

Did you ever see such a thing in your life

As three blind mice ?

The most difficult word here is *their*, but it will slip into the memory because of its context.

If the teacher can make a picture of the story on the blackboard, so much the better.

LESSON 30

Pupils will not experience much difficulty in reading this lesson. If a pupil wishes to modify the sentences to suit his own circumstances he ought to be encouraged to do so.

If the children know the outline of *Alice in Wonderland* print the following sentences on the blackboard:

Alice had tea with the Mad Hatter.

Alice had tea with the March Hare.

A lot of cups stood on the table.

They put the Dor-mouse in the tea-pot.

The table stood under a tree in the garden.

Other useful sentences following this lesson are as follows :

The first time I am thirsty I will drink tea.

I like a nice slice of bread and butter.

I do not take jam with ham.

We do not get butter if we get jam.

LESSON 31

The sound of *qu* is best introduced by means of the word *queen*, as it is always easy to arouse interest in the Royal Family. The following sentences might be printed on the blackboard :

Stand in a ring and sing " God save the King."
 The Queen seen by Alice had a queer crown.
 I can see the King and the Queen quite well.

Jack and Jill went up the hill
 To fetch a pail of water :
 Jack fell down and broke his crown,
 And Jill came tumbling after.

It is wise to avoid the word *quiet* at the present juncture. Pupils will possibly wish to introduce the names of the King and Queen, and they ought to be allowed to do so.

LESSON 32

The word *play* is the second most important in the child's vocabulary, and I have used it in this lesson to introduce a number of useful words of

similar sound and spelling. The names of the days of the week might be left over till a later stage, but the useful expression *to-day* ought to be introduced at this point.

LESSON 33

We now begin with a child's game. When the pupil has read this lesson he will be prepared to discuss the game, and to suggest other words which he would like to be able to read and spell. Use this curiosity to extend the reading vocabulary, but lead the pupil very slowly.

The following words might be deduced in turn : *cap, pitch, gloves, pads, flann-els, blazer, bails, bowl, run, and score*. I do not think that any of these words will prove too difficult for this stage.

This lesson will not, of course, appeal to little girls, but it might be altered to suit them, *e.g.* the following sentences might be printed on the black-board :

Grace has a hoop and a stick. She can roll her hoop and send it on with the stick. Her brother Harry has a hoop as well. His hoop is made of iron.

LESSON 34

We introduce in this lesson a very difficult word which defies all rules of spelling, namely, *croquet*.

This is done designedly, and teachers will find that most children will delight in the strangeness of the word, and will consequently learn it without effort. Moreover, the picture and the circumstances of the introduction of the word will help to fix it in the pupil's memory.

The words *rabbit*, *flamingo*, *mallet*, and *hedgehog* are not really difficult, though they may seem to be too long for this stage. Picture and lesson together afford a good example of the manner in which a child's interest can be enlisted to help it to master strange words.

Further use can be made of this picture, *e.g.* the following sentences could be printed and read :

The queen said OFF WITH HIS HEAD.

(I use capitals to avoid inverted commas.)

The rabbit put his hands on his ears.

They are in a green garden.

The queen has a red fan.

LESSONS 35, 36, AND 37

The remainder of the lessons in this *Primer* are intended for revision, nearly all the words used having been introduced in previous lessons or in the *Picture Book* which forms the introduction to the *Progress to Reading*. Lesson 37 is intended to impress the useful word *baby*, which is new.

On pages 44 and 45 we have at once a test and a demonstration to the pupil of what the power of reading is going to mean to him, namely, the ability to find out what kind of story an interesting picture tells. On pages 46 and 47 I have introduced a number of nursery rhymes which I frankly admit are difficult for this stage. But let the pupils tackle them. They will stumble at many words, but the interest of the matter will carry them through, and the words which pull them up will be those which they will eventually remember best.

With one exception these rhymes are of the kind which the child does *not* learn at his mother's knee, and this choice has a purpose behind it which the practical teacher will readily understand. There is no help in reading if a book is filled full of rhymes which the child knows by rote, for as soon as he gets a start with one of these jingles, he *reads* no more.

The second jingle on page 47 is well known, but

the exact wording varies so much in different parts of the country that this version will be new to many readers.

FURTHER REVISION

We have not yet exhausted the possibilities of this *First Primer*. The pupil's limitations have prevented him from making the most of the pictures, and in going through the book for revisal new reading lessons can be given by the teacher on the following lines :

LESSON 1A

Read Lesson I. in the ordinary way. Then let the teacher print the following additional paragraph on the blackboard: or the pupils might print it on paper if they are using the rubber types already recommended :

My tɔy can jump. It is made of tin. It is a tin frog. All toys do not jump. Măry has a doll as a toy. It does not jump. She holds it in her arms. .

LESSON 2A

Read over the contents of page 4. . Then use the picture for the following sentences :

Mother scrubs in a tub at the door. The door is open, so that you can see grand-father. He is very old, and mother is very kind to him. Fan and Dick and Jane have had a good game. Dick is cross with Fan, but that is not kind. She is very small, and he must be good to her. Jane will tell him so.

LESSON 5A

The word *shoes* can be conveniently introduced at this point. Print the following sentences :

Kate will take her pail and spade to the sands. She must take off her shoes and socks to wade. Her shoes are black and bright. I like to see bright shoes.

A second paragraph will serve to fix the spelling of *sea* :

The sea is very big. There are big ships on the sea. Kate likes to stay at the sea-side. The water

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of the sea is salt. Kate 'will not drink sea-water. She will drink tea.

LESSON 6A

Molly is not good. She did not stay at the farm. She ran to the pond and sat at the edge in the mud. She took off her slipper. Then she put it into the pond. Her mother did not know she was at the pond. She went out to look for her. The calf saw her and gave a call. Then Molly's mother came and saw her. She took Molly home and put her to bed.

LESSON 7A

Add the following :

Miss Jane will go for a walk. She will take her dog for a run. The day is cold and Miss Jane must take her muff. She has a warm cape and a thick dress. Her slippers are thin, but the ground is not wet. The dog jumps at her side. She can walk fast, as it is cold.

LESSON 8A

Add the following :

Mother is sick in bed. She has been sick for a week. Meg makes food for her and takes it to her. She takes care to put on her slippers. Her boots are not fit for a sick room. Mother will soon be better, and then Meg will be glad. She may get up on Sunday.

LESSON 10A

Add the following in connection with the coloured picture :

Nan left home alone. Mother was not looking. She ran over the grass, and did not mind the cows. Betty ran after her, but Nan did not come back. "Come home, come home, Nan!" But Nan did not come home. Betty ran up to Nan and took her in her arms. Then she took her home to mother.

LESSON 14A

Add the following :

Kate and Mab slept in the same room. There was a tap at the pane. Father had got a nest with birds in it. He put it in at the window and Mab took it. Then she fed the birds, as the mother bird was not to be seen in the garden. Father thinks she is lost.

LESSON 17A

Connect with the picture on page 23 :

Father works on a farm. He works hard all day. At night he comes home. We go to the end of the lane to meet him. He takes Fan in his arms. Mother has his supper made for him. He likes his supper very much.

LESSON 22A

Connect with the picture on page 26 :

The horse is kept in a box in the stable. The.

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stable is kept very clean and sweet. You will not find a bad smell in this stable. The horse must not take cold. We must put a rug on it to keep it warm.

LESSON 24A

Add the following :

Jane plays at mothers. She has three children. All good children must go to bed. So Jane puts her children to bed at ten. It was not ten on the clock but it was ten in the game. Jane sat by the side of the bed till the children fell asleep.

LESSON 27A

Connect with the picture on page 32 :

Alice met a Rabbit. It was a White Rabbit. You can see him on the wall. Alice is very small. She is as small as the real White Rabbit. She is in the room of the White Rabbit. If she takes a drink she will grow tall.

LESSON 34A

Connect with the picture on page 38 :

Croquet is a nice game. I can play croquet on the grass. I can-not play croquet with a flamingo. I can-not play with a hedgehog. I can play with a mallet and a ball. Alice had to play with a flamingo and a hedgehog. .

LESSON 37A

Mother wants baby to go to sleep. But baby is not sleepy. She is wide awake. Mother will sing a sweet song. Then baby will fall asleep very soon.

The teacher, and possibly the pupil, will remember how little could be done in connection with the coloured illustrations of the *Picture Book* of this series. It will now be interesting and helpful to return to this book with the object of showing how much more of the favourite stories can now be

negotiated. This can be done by making blackboard readings on each coloured plate, keeping generally but not too strictly to the limits imposed by the pupil's present capability in reading. Thus in connection with Plate I., showing the Old Woman and Her Pig, the following blackboard reading might be given :

The Old Woman got a pig at the market. She took it home but it would not go over the stile. The dog would not bite the pig. The stick would not beat the dog. The fire would not burn the stick. The water would not put out the fire. The ox would not drink the water. The butcher would not kill the ox. The rope would not hang the butcher. The rat would not bite the rope. The cat would not kill the rat. So the old woman could not get home.

PART IV

THE SECOND PRIMER

IN this book an attempt is made to afford practice in the recognition of all the ordinary sounds of the language, grouping them as childish interests suggest. The lessons are mostly centred round simple pictures in which an ordinary child can feel some curiosity, and each of which suggests a story.

LESSONS 1 AND 2

The words at the head of the lesson must be carefully sounded by each pupil in turn before the reading is begun. Apart from the *wh* sound, the rest of the work is mere revision for those pupils who have passed through the *Picture Book* and *First Primer* of this series.

Apply the Conversational Method described in

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the *Teacher's Handbook*—Part I. to the picture on page 3.

Invite pupils to examine the spelling of the words in the following sentences which might be printed on the blackboard :

The big girl has a skirt with stripes.

The small girl has a dark dress.

She has white socks and black boots.

The hat has a black ribbon.

I see a skin rug on the floor.

Floor is a difficult word, as we have only had the *oo* of *moor*. It must be learnt by the "Look-and-Say" Method.

The sentences of Lesson 2 are also of a revisal character for pupils who have been through the *First Primer* of this series. .

Print the following sentences on the blackboard :

If we soil the book it will be spoilt.

The postman has letters for father, mother, brother, and sister.

LESSON 3

The sound of *ou* dealt with in this lesson is very useful in an ordinary working vocabulary, and

most of the words in which it occurs are given here, with the exception of *noun*, *trout*, *ounce*, *pounce*, *founce*, and *cloud*. These words might be worked in by the use of the following additional sentences which could be printed on the blackboard:

I can see a trout in the stream.

A black cloud is in the sky.

Her dress has a founce.

Get an ounce of tea for mother.

The third sentence in this lesson ought to have special attention. Perhaps children will readily believe that it is because the hours pass silently that their name begins with a silent letter!

LESSON 4

The combination *oa* has been carefully kept apart from the long *o* sound in words like *broke*, which was dealt with in the *First Primer*. Comparisons should not be invited. All the words here given are useful for ordinary purposes, except *soar*, which ought to be explained.

There is a delicate difference between the *oa* sound in *foal* and *soar* which cannot be consciously dealt with in teaching small pupils. This lesson is a

good example of the futility of rigid classification of the sounds of our baffling language. ,

LESSON 5

The sound of *aw* is very useful, but the teacher must be careful not to invite comparisons with words like *tore*, *sore*, and others. Paragraph 3 gives opportunity for revision of sounds dealt with in Lessons 1 to 4. Word-building should be used only very sparingly at this juncture.

LESSON 6

This lesson is purposely planned to introduce that terrible word *naughty*. It must be learnt by the ordinary old-fashioned "Look-and-Say" Method. The other sounds have all been introduced.

Apply the Conversational Method to the picture in order to extend the pupil's talking vocabulary, and print a few sentences like the following :

Tom's straw hat hangs behind the door.

Alice smiles as she opens the door.

Tom sits on a chair. He has fair hair like Alice.

We can see the rail of the stair. Alice has a pair of slippers.

LESSON 7

The word *cockatoo* is long, but not by any means difficult. The spelling of *India* is difficult, but it will be readily learnt in this connection. Do not introduce the spelling of *feathers* at this point. The words *claw*, *plume*, *tail*, *wing*, *eye*, and *bill* might, however, be worked into sentences. The word *eye* is particularly difficult if attempts are made to bring it into a "system," but rather interesting and even amusing if taken by itself. Print it on the blackboard with a short straight line under the middle letter, enclose the whole in a circle, and see what has been made of it. A little playful exaggeration will help matters, and pupils who have made this "face" will never forget how to spell *eye*. Personally, I think it unwise to connect *ears* with *years*, as the vowel sounds are really quite different and distinct.

LESSON 8

The lessons on pages 10 and 11 are mostly concerned with the silent *gh*, which must be manoeuvred in as light-hearted a manner as possible. I have grouped the words in as helpful a manner as I can devise, and the teacher is very strongly recommended not to go beyond the groups of words here given, nor to confuse the pupil by mixing them up. Having learnt that *igh* is sounded as a long *i*, the ready pupil ought to find no great difficulty with the reading matter of Lesson 8.

LESSON 9

The combination *eigh* has the sound of the long *a*, and when this has been learnt, the first four sentences of this lesson are easy enough. For Sentences 5 to 7 I rely upon the word *naughty*, which has been learnt from the picture on page 6. The sentences on pages 10 and 11 ought to be read again and again, and the spelling tested by means of dictation. The spelling is best learnt by constant reading, which creates the correct visual impression required.

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LESSON 10

These sentences containing the *ay* sound have been carefully kept apart from those containing the long *a* sound and that of *ai* in *pain*, both of which were reviewed in an earlier part of this course.

The name *Jesus* is anomalous, but easily learnt.

Apply the General Conversational Method to the picture on page 13. Then print the following sentences :

The bed has a blank-et but no quilt.

He knelt down with his knees on a has-sock.

Mother has put his socks away.

Mother wears a dark gown with stripes.

I see an angel and a child. They are made in stone.

LESSON 11

It is better to treat the very useful word *said* as unique than to connect it with words like *paid*, *sail*, and *rain*, with which it has no sound connection at all. It is an indispensable word for story-telling, into which we are now to make a plunge.

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Our first little story ought to present no difficulty in reading, as it has been framed to include only those sounds already fixed in the mind of the pupil. After going through it, print the following sentences on the blackboard :

The hare took care to run faster than the dog.

A dog can run faster than his master.

I was shocked when you mocked at the poor blind man.

Eat your dinner or you will grow thinner.

The sporting phrase "put up" will need a little explanation.

LESSON 12

Here we have a much longer story which ought to make the pupil feel that his drudgery in learning to read has not been in vain. The literary style is necessarily circumscribed, but this does not seem to spoil the story. After the reading, print and read the following sentences :

Never try to be too clever.

I can do tricks with my box of bricks and a few sticks.

Ten times ten make a hundred.

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LESSON 13

This lesson rings the changes on the *ai* sound, including, however, only those words which come naturally into the childish vocabulary.

The following sentences might also be printed on the blackboard and used in the usual manner :

The maid is poor and lives in a cottage on the moor.

I met a little cottage girl.

She was eight years old, she said.

“ Sisters and brothers, little maid,

“ How many may you be ? ”

LESSON 14

Having allowed ample time for the long *e* sound shown by the double letter to become thoroughly familiar (it was dealt with in the first part of the *First Primer*), we now introduce the same sound designated by the combination *ea*.

The following sentences might be printed in connection with this picture :

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Go near the cow, and do not fear to speak to it.
After tea I will take a seat near the cow and
speak to it.

If the gate squeaks or creaks, I will oil it, but I
will not spoil my neat dress.

My pinafore is white, but my sash is red.

LESSON 15

This story is, on the whole, of a revisal character,
and the only really new word is *brought*. Print the
following after the reading :

You ought to have sought for the pen and brought
it to me.

The men fought as brave men ought to fight.

LESSON 16

This sound of *ea* is far enough removed from the
short *e* sound which came very early in the course.
There is a good deal of difficulty in this lesson, and
teachers must not expect too much from their
pupils in connection with it. It is one of those
lessons which ought to be reviewed again when a
little spare time can be obtained.

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The following sentences might be used :

The loss of wealth is much,
The loss of health is more.

He had a feather in his cap and boots made of heavy leather.

It is a pleasure to earn wealth instead of having it given to us.

My poor head felt as heavy as lead.

Do not forget the difference between the sound of *th* in *wealth* and *heather* respectively.

LESSON 17

Begin this lesson by drawing attention to the little word *key* and inviting the formation of a few sentences containing it, such as :

I can turn the lock with a key and open the door.

These sentences might be printed on the black-board before the reading of the lesson is begun.

The three words at the head of this lesson are readily learnt and not easily forgotten. Most

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pupils naturally find the word *early* much more difficult.

Note that we are here mixing the two long *e* sounds in *clean* and *seen*, but do not draw attention to the fact.

Another really difficult word is *young*.

Apply the General Conversational Method to the picture on page 22. It affords plenty of scope for extension of the pupil's vocabulary.

LESSON 18

This is a rather difficult lesson on the vowel sound in *bow*, the chief stumbling-block being the double *r* in *sparrow*, etc. The lesson ought to be taken very slowly. It contains all the words with the *ow* sound which come into the ordinary childish vocabulary. The following sentences might be printed and read from the blackboard :

Row, brothers, row, the stream runs fast.

Sow the seed in a row under the window.

The wind will blow the snow in our faces.

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LESSON 19

This useful little lesson contains a number of assorted vowel sounds and double consonants, all of which have been dealt with in earlier lessons.

Add the following sentences :

She was such a nice lady that I liked her very much.

I thanked him and drank the water.

The stone sank into the well and soon went quite out of sight.

LESSONS 20 AND 21

Of the four words which stand at the head of Lesson 20, the third is now well known, and the others are best treated as unique, that is to say, no word-building should be attempted in connection with them, but a mental picture of the four words in proper order should be formed by steady contemplation, accompanied by repetition. Here we break away entirely from phonics.

We have now embarked upon a story of con-

siderable length, the goal of all our preceding efforts. The only real difficulty on page 26 is the word "*where*, upon which attention should be concentrated." Print the following sentence :

Where the bee 'sucks, there 'suck I,

and have it carefully repeated.

This story is one of the cumulative kind which children love, one of the charms of which is the repetition of certain phrases which occur in each division of the tale. In using such a story for reading purposes the teacher ought to see that some slight verbal alteration is introduced which will prevent the pupil from reading a sentence from memory instead of attending carefully to each word of the reading matter. Otherwise, a great deal of the usefulness of the reading exercise is negatived, and the pupil's progress is not truly tested. This is a point of real importance in the teaching of reading. Slight alterations of this kind have been introduced on page 27, as will be observed upon examination.

The story is resumed in a later lesson, when other useful sounds and combinations have been dealt with.

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LESSON 22

Introduce this lesson by drawing attention to the word *hum*. Print the following :

Zum, zum, zum,
How the bees do hum !

My chum cut his thumb.

He put in his thumb,
And pulled out a plum.

The little word *sir* is more difficult than many a polysyllable. Print on the blackboard and read :

The first fir tree is tall.
Yes, sir, I can see the first fir.

LESSON 23

There is nothing wildly exciting or even mildly interesting about the letterpress on page 30, but the picture with which it is in connection was selected because of the opportunity it affords of introducing the names of a large number of common objects.

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Connect *kitchen* with *stitch* and *pitch*, but go no further. The rest of the sounds have all been previously introduced, but the difficulty of the lesson lies in the fact that they are of a miscellaneous character. Avoid, however, the mistake of comparing and contrasting them, as this only leads to confusion.

Use the picture on page 31 to apply the General Conversational Method. We shall return to it in a supplementary lesson in order to make it still more useful.

LESSONS 24 AND 25

One of my reasons for using this story is to fix the ordinal numerals, *first*, *second*, and *third*. I have found that these words are readily learnt by means of the child's interest in the story. The story also fixes the spelling of *bear* in the best possible manner. In the child's vocabulary the useful words with the same vowel sound are *pear* and *wear* and *tear*, which can be connected by the use of the following blackboard sentences :

I cannot *bear* to wear a frock with a *tear*.

If you wear it you will *tear* it.

The word *basin* is easy, but the teacher might dwell for a little on *porridge*, connecting it with *bridge*, *ledge*, *hedge*, *judge*, and *pledge*.

Print and read the following :

Fill the little kettle from the bottle and then settle down.

The bee settled on her little finger.

Do not fall over the tall chair.

Do not draw conscious attention to the similarity of sound between *bear* and *chair*.

The teacher will notice that care has again been taken to vary the form of expression in telling this story so as to prevent the child from reading from memory.

LESSON 26

The picture on page 34 has also been chosen because of its usefulness for applying the General Conversational Method. The reading matter on page 35 has been designed to introduce a number of silent letters, such as the *t* in *often* and certain letters in *listen*, *Thomas*, *crumb*, *thumb*, *plumber*, *comb*, *knock*, *knob*, *knee*, *hasten*, *fasten*.

Print and read the following :

In the boat, put up the collar of your coat to keep your throat from the cold.

LESSON 27

I have told this story without any conscious regard to the sounds introduced, but as simply as possible. I do not think that the pupil will find any great difficulty in the reading of it. Paragraph numbers have been purposely omitted so that the pupil may begin to feel that he is now doing real reading.

Print and read :

The curtain is green, but the fur of the fox is red.

The woman holds a pan in her hand.

Baby is asleep in the cradle.

In a few moments she drew the pan from the fire and threw the water over the fox.

LESSON 28

The auxiliaries *would* and *should* are best treated as anomalous, and their spelling learnt in connection

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with the verbs of which they form a part. It is worse than useless to teach a child to spell *would* by itself and then to expect him to distinguish it from *wood*. A better method is to frame sentences like the following :

She said she would come at once.

I should like to go with you.

You should never drink when you are hot.

This conclusion of the story of Chick-lick introduces a number of very useful new words. It contains a little playful word-building which is really helpful. All the sounds of these words have been already dealt with, and the work is now of a strengthening character.

LESSON 29

Using the child's interest in the picture we can introduce several new and interesting words which are very useful. The word *doctor* is not really difficult, while *medicine*, a very useful word for children, must be learnt by the "Look-and-Say" Method.

The picture affords excellent material for the use of the General Conversational Method.

LESSON 30

The new sound on page 42 is to be found in *walk* and *talk*. The familiar school word *chalk* might also be introduced thus :

On our walk we had a talk about chalk.
We went for a walk on the chalk cliff.
The man stalked the deer all 'day.

The rest of this lesson is mainly revision.

LESSON 31

Here we introduce the word *middle*, which, after *kettle* and *little*, will present no difficulty.

Print and read :

Hi, diddle, diddle !
The cat and the fiddle,
The cow jumped over the moon.

The word *ate* is somewhat difficult.

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LESSON 32

There is nothing for it but to commit the spelling of the new sound in *laugh* and *cough* to memory. It has been purposely put into a short lesson so that the words containing it may not be lost in a crowd. Print and read :

The little dog laughed
To see such sport,
And the dish ran away with the spoon.

I have purposely introduced *laugh* with *cough* so that the pupil may strike the mean in pronunciation between *laff* and *loff*. If the pronunciation of *cough* is first dealt with, it will have a good influence on the sound of *laugh*.

LESSON 33

Several of the remaining lessons of this book are concerned with the formation of the past tense and past participle from verbs of which the vowel sound has been already dealt with. There is, however, no

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attempt to establish any rules or even to group the examples selected in any systematic manner, for a glance at the lists of "strong" verbs in any standard grammar will show how dangerous this method may prove when the teacher is merely concerned with reading and spelling. As each sentence is read the teacher might direct special attention to the new forms, not merely requiring pupils to spell them over, but using them in new oral sentences, leaving mere reading for the moment out of consideration. For example, after reading Sentence 2 ask for a sentence containing the verb *ground* in connection with the noun *coffee*, such as :

The grocer ground the coffee in the mill.

Occasionally a new form not used in this lesson may be introduced, e.g. after Sentence 3 :

We sang a song as we walked home,

and after Sentence 4 :

We rang the bell at the garden gate.

After Sentence 5 print and read :

One boy won and the other lost.

After Sentence 9 elicit a sentence like :

The birds have flown to their nests.

This lesson is full of suggestions for further treatment of a kind similar to the above, furnishing auxiliary lessons in great variety.

LESSON 34

The picture on page 46 is a reproduction from one of my *Conversational Pictures*, and the pupil who has worked through that series on the lines laid down will be familiar with the story. In order, therefore, that the picture may be used in a legitimate manner, I have *not* merely simplified the actual words of the author in this Reading Lesson, as this would render the exercise useless for our present purpose, but have re-told the story in my own words. This is a point too often overlooked in the preparation of children's reading-books, and its importance cannot be over-estimated.

At the same time the letterpress on page 47 does tell, although in bald outline, the story of the coloured picture, and this will satisfy the pupil who

has not made the acquaintance of the *Conversational Pictures*.

There are several new words in this lesson upon which the teacher will naturally dwell. In Paragraph 1 the most important word is *only*, which is purposely repeated in Paragraph 2.

In Paragraph 4 dwell upon the word *wrong*. Print and read the sentence :

We sang the wrong song.

Draw particular attention to the diminutive suffix *ie* in the name *Ellie*, and draw other examples from the names of pupils in the class. The diminutive *ie* is mainly feminine, while the masculine equivalent is *y*, as in *Harry*, *Jimmy*, *Johnny*, etc.

After reading this lesson apply the General Conversational Method to the picture on page 46.

LESSON 35

Here we follow our "interest" guide and introduce a number of useful words without the help of so-called "word-building." The words *clothes* and *wash* are more difficult than many polysyllables, and a great deal must be made of them. The word *soap* might also be attended to with some care.

Print and read :

Take some soap in the pocket of your coat when you go in the boat to bathe.

The picture on page 48 will also provide excellent material for employment of the General Conversational Method.

LESSON 36

We continue the story of the *Three Bears*, varying the form of expression at every turn so as to prevent the reading exercise from degenerating into mere guesswork. This, of course, as I have already remarked, violates the literary principle of adhering to an unvarying form of certain parts of the tale, but for the moment we are not concerned with literature, but with the mechanics of reading. There are no new sounds in this lesson, but the sounds already dealt with are mixed promiscuously, and to the pupil aiming at perfect mastery the lesson is on this account more difficult than it appears to be at first sight. It has not been really mastered until the pupil is not only able to recognise and sound the words with readiness, but also to *print* (or write) the sentences from the teacher's dictation.

LESSON 37

This lesson partakes more or less of the nature of revision, as all the words employed in it have already been used in previous lessons. A little special attention might be given to the vowel sound in *voice*.

Print and read the following sentences :

His voice made a loud noise.

I rejoice to hear your voice.

Hoist the sail without any noise.

The joiner put the coin on the table.

The vowel sound in *chair* requires constant revision. Print and read the following :

Sit on the chair to comb your fair hair.

He took the air in a bath-chair.

A pair of chairs were sold at the fair.

LESSON 38

The contents of this lesson afford further practice in the use of the past tense and participle. • Use

the forms introduced as in Lesson 33, dwelling upon those which are likely to present difficulties. Additional verbs might be introduced, a few at a time, in the following manner :

I speak to-day. I spoke yesterday.

I have spoken very often.

I eat an apple to-day. I ate an apple yesterday.

I have often eaten an apple.

I laugh to-day. I laughed yesterday.

I have often laughed at myself.

I sew to-day. I sewed yesterday.

I have sewn the seam very well.

I ride the pony to-day. I rode the pony yesterday.

I have ridden the pony very often.

I drink to-day. I drank yesterday.

I have often drunk a glass of water.

Repeat again and again the form of the verb which goes with the auxiliary *have*, as this is the word which is often wrongly used. The past tense is not so often misplaced.

LESSON 39

Print and read the following in connection with the picture on page 53 :

Charley can drink a lot of water.

Dobbin has drunk a lot of water.

Both horses drank here yesterday.

I have a smock frock and a long whip.

I can ride Dobbin without a saddle.

I like to swing on a gate. The gate has five bars.

The shoes of the horse are nailed to his hoofs.

The farm horse is strong and steady. He is ready to do hard work.

LESSON 40

The word *cushion* is difficult and its spelling might be dwelt upon. Print and read :

Push the cushion across the bush.

He pushed through the bushes into the next field.

In the middle of the group a man played a fiddle.

Once more the variations in form are introduced to test the pupil's powers of reading. When the child tells the story orally he will fall naturally into one unvarying form, so that no great harm has been done to his sense of literary form.

LESSON 41

Print and read the following sentences :

Fill up the hollow with a pillow.

The water was shallow in the hollow.

Follow the swallow in its flight.

After reading this concluding portion of the story of the *Three Bears*, turn to the beginning of the tale and have it read right through with careful attention to expression.

It will encourage pupils if they are made to feel that they can use their newly acquired power of reading to master a complete story of this kind. By this time several pupils will doubtless be reading from simple books at home. If this be the case, the teacher might profitably take an interest in the substance of some of the stories which have been read, and encourage pupils to read more ; but the time has not yet come for the use of supplementary readers of a narrative character in school lessons, though it is not far away.

LESSON 42

The picture on page 56 is a reproduction from another of the large *Conversational Pictures*. I have

designedly introduced as many plurals as possible into this lesson. In addition to those used, others might be introduced by the employment of the following sentences :

This fairy is the nicest of all the fairies.

My knife is the sharpest of all the knives.

A mouse ran up to the other mice.

His front tooth is larger than any of your teeth.

Put your scarf with the other scarves.

This child must go with the other children.

These sentences will arouse interest in the formation of the plural, and a few other carefully selected examples might be given upon the black-board.

LESSON 43

Print and read the following :

I see two women in the picture.

Sound "*woman—women*" several times, exaggerating a little for the moment the change in the sound of the *o* when the plural is formed.

The word *aged* is anomalous. Print and read

the following, noting the change in the sound of this word :

I saw a boy aged ten help an aged man to cross the road.

The bird in the cage was in a great rage.

LESSON 44

We have in this lesson more examples of the formation of the past tense and participle. Print and read the following sentences :

I have always sat almost on the same spot.

Already I can hear the bell although it is almost five miles away.

LESSON 45

As soon as the pupil begins to read poetry or stories in which there is a good deal of conversation he meets with abbreviations similar to those given in this lesson. Each of these ought to be carefully examined, and the use of the "raised" or "lifted"

comma explained. (The word "apostrophe" is too difficult for children at this stage.)

The word *minute* deserves careful attention, as it is very useful as well as very irregular.

Print and read :

Sixty seconds make one minute.

Sixty minutes make one hour.

The word *work* is also anomalous, and *wrist* and *tired* might receive some special attention.

LESSON 46 AND FOLLOWING

In addition to the sentences given in Lesson 46, the following sentences containing words with double consonants might be printed on the black-board :

Tim can toddle past the apple tree.

Daddy wears leggings and a high hat.

The cottage window has small panes of glass.

Tim will fall in a minute.

Tim wears slippers and short socks.

The rest of the reading matter in this book has been carefully selected to afford practice in recognis-

ing vowel sounds and consonantal combinations in great variety and to prevent the habit of falling into that species of "word-building" which is highly detrimental to spelling. The pupil must look at each word by itself and form separate mental pictures of, say, the two words *die* and *eye* which, unfortunately for spelling, happen to rhyme.

The teacher will doubtless have his own method of revising the contents of this Primer, but he will not forget that by skilful use of the pictures provided and of the blackboard he can offer to his pupils a large amount of reading matter in addition to that actually given in the letterpress of this book. I append a few lessons of this kind, after the plan adopted at the end of Part III. of this *Handbook*.

LESSON 2A

Ask pupils to name things seen in the picture, encouraging them to give phrases of two, three, or four words as well as single words, *e.g.* :

two little girls	fair hair
pair of socks	reading book.

Print these phrases carefully upon the blackboard and require pupils to print them. Remember that,

the object of the lesson is to teach pupils to recognise certain combinations of letters when they see them again ; and in order to do this the words must be set down on the blackboard and by the pupil as nearly as possible as they will appear in a printed book. Our present object is to teach neither spelling nor writing. In order to recognise the word again pupils must of course spell it visually, but this is a different matter from oral spelling ; while if the words are set down in handwriting the quick recognition is not merely hampered, but if the child is a bad writer, rendered impossible. I make no apology for insisting again on this point, as it is nearly always overlooked. The ideal way, of course, is to provide the pupil with the rubber types already recommended and require him to print the new words.

Print and read the following sentences :

Two little girls sat on a skin rug.

One little girl wore a pair of socks.

One little girl had fair hair.

Two little girls held a reading book.

Note that we are now teaching a child to recognise phrases, as this is the second step towards quick silent reading. This matter is further elaborated in connection with the *Infant Reader*.

LESSON 6A

Use the picture on page 6 as before, eliciting such phrases as :

straw hat	velvet suit
hair ribbon	book-case made of wood
door handle	small sponge,

and taking care, of course, that the words and phrases suggested are not too difficult for this stage of the pupil's progress. Having dealt with the above and other phrases make sentences containing them, *e.g.* :

A straw hat hangs on the door.

A book-case made of wood hangs on the wall.

Alice wears a hair ribbon.

Tom wears a velvet suit.

Alice turns the door handle.

A small sponge is tied to the slate with string.

LESSON 7A

Suggested phrases and sentences in connection with the picture on page 9 are as follows :

pink feathers

black claws

crest of feathers

hooked claws

perch of wood

hooked beak.

Cliko has pink feathers and black claws.

The black claws grip the perch of wood.

Cliko has a hooked beak and hooked claws.

She has a crest of feathers on her head.

The word *feather* is rather difficult and might be connected with *weather*.

LESSON 10A

Suggested phrases and sentences in connection with the picture on page 13 are as follows :

bath towel

clasped hands

foot of the bed

winged angel

Our Father

silk dress.

The bath towel hangs over the edge of the bath.

The child kneels at the foot of the bed.

Our Father Who art in Heaven.

A winged angel takes care of a child.

The mother wears a silk dress.

LESSON 13A

Suggested phrases and sentences in connection with the picture on page 16 are as follows :

cotton hood	china jug	green field
woollen dress	cottage chimney	shy look.

Nell wears a cotton hood and a woollen dress.

She has a china jug in her right hand.

Smoke comes from the cottage chimney.

Nell crosses the green field.

She has a shy look on her face.

These sentences are not more difficult than those given in Lesson 13, but they contain all kinds of simple sounds and combinations mixed indiscriminately.

LESSON 14A

In connection with the picture on page 19 a great many useful exercises might be devised. An interesting and welcome variation might be made by playing a kind of game of "opposites" in the

following manner. The teacher prints on the black-board the phrase :

old man,

which is duly noted. He then calls for an "opposite," and possibly after a little pressing and guidance obtains the phrase :

young man,

which is treated in a similar manner. The two phrases are then combined in one sentence, *e.g.* :

The old man and the young man hold the child by the hand.

Other pairs of "opposites" which might be employed are as follows :

tall hat	flat hat
hat with narrow brim	hat with broad brim
stout man	thin man
light waistcoat	dark waistcoat
white hair	yellow hair
small feet	large feet
smiling face	grave face.

LESSON 17A

A critical examination of the picture on page 22 might be made with a view to fixing the sound of the word *ought*. By means of questions draw the following phrases from the pupils :

doll's house	bare feet
little baby	every-thing
little girls	black cloth

These phrases might be incorporated into sentences like the following :

The doll's house ought to have been put away.

The little girls ought to keep away from the soot.

The little baby ought not to be left alone.

The little girl ought not to go about with bare feet.

Every-thing ought to be put out of the room.

The black cloth ought to be made very fast.

LESSON 19A

The details of the dress of the lady in the picture on this page will interest little girls. Use the following phrases and sentences :

sun-bonnet

wide skirt

bonnet with strings

linen collar

sun-shade

pretty face.

The lady wears a sun-bonnet with strings.

She has a sun-shade in her left hand.

She taps the boy's cheek with her right hand.

The boy looks at the lady's pretty face.

She wears a linen collar and gloves.

LESSON 22A

The actual rhyme of *Humpty Dumpty* is of little use as a reading lesson as most children have it by rote, and as soon as they distinguish the beginning of it in a reading book they recite it and think they have read it. The following plan might be tried.

Print on the blackboard :

Humpty Dumpty stood on a chair,

and have it read by the pupils. Now ask for the correct line, which fixes attention upon two words apart from their context. Let pupils print the corrected line.

Follow on with :

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Humpty Dumpty gave a broad stare.

All the Queen's needles and all the Queen's thread
Couldn't sew up the rent in Humpty's head.

LESSON 23A

The picture on page 31 is full of representations of common objects, and the following phrases and sentences are only a few out of many which might be employed :

side of bacon	kitchen chair
pans of milk	wooden beams
plant pot	china plates
kitchen dresser.	

On the beams hang hams and sides of bacon.

The maid stands on the kitchen chair.

China plates are in the kitchen dresser.

A plant pot stands on the window ledge.

Two pans of milk stand in a corner.

LESSON 26A

The picture on page 34 might be used to fix the names of a few numbers. For example, pupils might be asked :

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How many men? How many women? How many babies? How many heads? How many feet? How many hats? How many caps? How many windows?

Use the answers in the following form of sentence :

There is (or are) — — — in the picture.

This will help to fix the spelling of the useful word *there*.

LESSON 27A

Make this additional lesson deal with words ending in *-ing* suggested by the contents of the picture on page 36, *e.g.* :

running	rocking
throwing	hanging
chasing	lifting

The fox is running from the room.

The mother was rocking the baby's cradle.

She is throwing the hot water over the fox.

A green curtain is hanging above the fire.

The woman is lifting the pan from the fire.

LESSON 29A

In connection with the picture on page 40 use the following phrases and sentences :

round looking-glass

table-cloth

mantel-piece

grand-mother

large picture

open door.

A round looking-glass hangs on the wall.

There are many things on the mantel-piece.

A large picture hangs on the wall.

You can see grand-mother through the open door.

- The table-cloth has a border.

Molly has a shawl over her knees.

LESSON 32A

In connection with the picture on page 44 use the following phrases and sentences :

garden gate

cotton gown

velvet strings

straw hat

- silk tassel

right thumb.

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The garden gate is made of wood.
 Mary's hat has velvet strings.
 Tom has a cap with a silk tassel.
 Mary wears a cotton gown.
 Baby has Tom's straw hat.
 Baby sucks her right thumb.

LESSON 34A

In connection with the picture on page 46, use the following phrases and sentences :

bath mat	pretty pictures
boy-sweep	looking-glass
clean water	golden hair.

The big bath stands upon a bath mat.
 The boy-sweep has spoilt the clean carpet.
 The bath is full of clean water.
 Three pretty pictures hang on the wall.
 Tom saw himself in the looking-glass!
 The little girl has golden hair.

LESSON 35A

Another exercise in the names of numbers might be devised from the picture on page 48 :

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How many little girls? How many hands, not forgetting those of dolly? How many heads? How many chairs? How many caps? How many pinafores? How many hair ribbons? How many clothes pegs?

Additional lessons of the usual kind can be readily devised from this picture.

LESSON 42A

In connection with the picture on page 56, use the following phrases and sentences :

black bonnet

bathing dress

bonnet strings

golden hair

birch rod

water-babies.

The old fairy wears a black bonnet, a black shawl, and a black dress.

Her bonnet strings are tied under her chin.

She has a birch rod under her left arm.

Tom wears a pink bathing dress.

He has pretty golden hair.

The water-babies stand in a row.

LESSON 43A

Make this a lesson in contrasts in connection with the picture on page 58, *e.g.* :

One woman is young. The other woman is old.

One woman carries a stick. The other woman carries a sun-shade.

One woman wears a hat. The other woman wears a bonnet.

One woman stoops. The other woman does not stoop.

One woman walks with ease. The other woman walks with pain.

LESSON 46A

The picture on page 61 might also be used to provide material for a lesson in contrasts, *e.g.* :

Daddy is tall.

Tim is small.

Daddy wears a hat.

Tim has no hat.

Daddy has dark hair.

Tim has fair hair.

Tim has tiny slippers.

Daddy has big boots.

Daddy has big hands.

Tim has tiny hands.

Daddy wears a long coat.

Tim wears a pinafore.

The above Supplementary Lessons by no means exhaust the possibilities of the pictures in the *Second Primer*, and the book may be again revised on similar lines with advantage so long as the words chosen for the sentences to be printed on the black-board are well within a child's ordinary vocabulary, not necessarily those of so many letters or syllables. If a child is interested in *the thing* named by a word he will soon learn to spell and read the name. Try him with *toffee*.

Once again the teacher, and possibly the pupil, will remember how little was made at an earlier stage of the coloured pictures in the *Picture Book* of this series. But now the child has reached a stage when he can really read the complete story told by a favourite picture. Plate III. of the *Picture Book* illustrates the story of Chick-lick, which has now been read in its complete form. Plate II. of the same book illustrates the story of the Three Bears. The teacher ought to be able to make good use of these facts, allowing pupils if possible to examine the *Picture Book* along with the reading lessons in this *Second Primer*. The pictures there reproduced will thus become real illustrations to the

stories, and pupils will be interested to examine, name, and talk about the various details in these coloured plates, each of which has been included by the artist in order to satisfy the child's sense of fitness and exactness of detail which is always shown in connection with a favourite story.

PART V

THE INFANT READER

AT first sight this book may not appear to be much in advance of the *Second Primer* in point of difficulty, but it must be remembered that all the ordinary sounds and combinations are now intermixed instead of being arranged in groups. This forward step is much more difficult to the ordinary pupil than the learning of new groups of words. If, for example, "plough" and "cough" now come near to each other pupils must be able to distinguish the two words without hesitation ; and this is, of course, a matter of context.

I propose to provide in the following pages a running commentary on the *Infant Reader* and the *Preparatory Reader* in turn, with the object of showing what can be done to make the most of the reading material therein provided.

The numbering of the readings as "Lesson I.,"

"Lesson II.," and so on has been abandoned in order to make the young pupil feel, as early as possible, that he is exercising his power of reading upon a "story book."

Page 2. This reading matter is in direct connection with the beautiful masterpiece by G. F. Watts printed in monotone on page 3. It provides the outline of a familiar story in a form which will prevent the pupil from using previous knowledge of the tale to guess at the words and sentences.

The contents of the page will, of course, be first of all read over in the ordinary manner, slowly and with careful attention to the form of every word, each pupil being afforded an opportunity of rehearsing each sentence in turn. At this stage the business of the pupil is to identify each word, and this is for the moment the sole object to be kept before him. Let the teacher carefully remember the golden rule in teaching reading—*One thing at a time*, and be quite sure at any moment what that one thing may be.

In order to test the pupil's power of identifying separate words ask now how often a certain word occurs in the reading, *e.g. cottage, mother, eggs*, etc. Then ask a pupil to read the first and last word in each sentence; the second word or the last word but one in each sentence; and so on.

Now that the pupil is familiar with the subject-

matter of the reading, the sentences might be read at a somewhat quicker rate and more like talking. It must be remembered, however, that it is too early yet to deal properly with the comma and its effect upon the voice in reading aloud. At this stage pupils will read each sentence at one dead level of intonation, and this is all that can be expected. We shall deal with "phrase-reading" at a later stage, when the pupil can return to this lesson, the usefulness of which has been by no means exhausted.

Page 4. Here is a rhyme which is unfamiliar enough to prevent most pupils from guessing the next word and reciting from memory instead of actually reading from the book. If pupils show that they have speedily learnt the rhyme by rote the value of the reading for word identification has been lost. When this has happened ask some pupil to read it over "Chinese fashion," that is to say, backwards. As a first step in phrase-reading give the quick rendering of "How do you do?"

Page 5. The words emphasised on this page are required in the story which begins on page 6, and they are arranged in a manner which I have found from practical experience serves to fix the spelling without much of the repetition which makes this exercise so wearisome and distasteful; but the

pupil must be required to look steadily at the form of each new word. The principle followed in the arrangement at the top of this page is that the spelling of a word is best learnt when it is used in a sentence ; while in the lower part of the page the same words are arranged in a somewhat unexpected manner with wide unusual spacing, which helps the eye and obviates the peering which is necessary when spellings are arranged in closely set columns. It is a mistake at this juncture to require pupils to write out the words dealt with on this page, as the written word is another " picture " differing materially in form from that presented by the same word in printer's type. Let us, above all things, adhere to our rule of doing *one thing at a time*.

Page 6. We now take a considerable step in advance by beginning a story of a continuous character divided into " chapters " and free of numbered paragraphs. It is better to have the four chapters read straight through to the end before any attempt is made to deal in detail with the language employed in the telling of the tale. This will show to the pupils very conclusively how delightful a possession the power to read really is. The reading may be halting and stumbling enough but the interest of the tale in connection with the pretty picture on page 9 will carry the pupil over

many a verbal hurdle ; while on the other hand the later more intensive study of the language will not be spoilt by the attention of the pupil being distracted by the feeling that he wishes to know what happened next. These may appear to be small matters, but they are the necessities of successful teaching.

Having assimilated the facts of the story in the above manner, the pupil can be led to take up the necessary intensive study of one chapter at a time. Each successive chapter can be dealt with in the same manner as in connection with the reading matter on page 2. It will be noticed that several of the sentences are rather longer, and that some of them are divided into two parts by a semicolon. The punctuation marks need not, however, be dealt with at the present juncture.

Print the following upon the blackboard : ¹

One day—a little princess—was born——and

¹ The following markings might be adopted in dealing with matters of stress, pause, inflection, and quantity of vowels when passages are printed on the blackboard.

 / denotes a rising inflection of the voice.

 \ denotes a falling inflection of the voice.

 ˘ is placed over a short vowel.

 — is placed over a long vowel.

 — denotes a short pause.

 —— denotes a longer pause.

 Heavy type denotes an accented syllable, thus, **coward**.

These can be used when the teacher considers it necessary, and pupils will soon become accustomed to them in reading aloud from the blackboard. The accented syllable might be printed in bright red chalk.

the king—her father—was so glad—that he made—a great feast.

Use this marked paragraph as a preliminary exercise in phrase-reading. Do not do a great deal of this at present. It is too much to expect a child at this stage to read one of these chapters straight off.

Page 7. Expand this part of the story a little by asking who the men and women in the palace would be, *e.g.* the king, the queen, the princes, the princesses, the lords and ladies, etc. Print the names given upon the blackboard and have them read by the pupils.

Expand the next paragraph also in a somewhat similar manner, so as to extend the reading vocabulary of the pupils by the addition of words which they have offered themselves and in which they are therefore personally interested.

Page 8. Ask how often “hedge” and “very” occur in this chapter; what must be added to “prince” to make “princess”; how often “castle” occurs and what words are used instead of “castle” in a later part of the story.

Print the following sentences upon the blackboard in connection with the picture on page 9:

Her head rests on the pillow.

The coverlet is very pretty.

The bed has pretty curtains.

The watch-dog is not big.

Page 10. If the teacher chooses, the immortal kiss can be mentioned and the word spelt. Pupils might be asked to find out the best place for the insertion of a new sentence, viz. "Then the prince kissed her." Ask again who were the men and women who woke up, and improve the occasion by asking for the spelling of these names as a test.

Page 11. Here are several rhymes purposely selected because they are not very familiar. The first contains examples of contraction, and these should be carefully attended to, the full forms "I will," etc., being printed on the blackboard. There is another example of contraction in the last rhyme. Draw attention to the rhymes and emphasise them from the point of view of sound. They are not all good for use as a spelling exercise. Ask what the word "morn," in the second rhyme, would become in ordinary talk, if *e.g.* mother gave the baker the order contained in the last line.

After a few readings it will be found that most pupils have almost completely memorised these rhymes. Make use of this fact to teach a little rhythm and obtain quicker reading, *e.g.* :

Willie boy, Willie boy, where are you going ?
I'll go with you if I may.

Page 12. The words printed beneath the coloured

plate on this page may be long but they are not really difficult, and ought to be learnt partly by contemplation in conjunction with the pictures of the things which they name.

Print the following sentences upon the blackboard :

The dandelion has a yellow flower.

The bucket has hoops of iron.

Page 13. The phrase "goes on his rounds" is a new departure for little children, for the words have a special meaning grouped in this way. Do not ask for the "meaning" of the phrase, for it means neither more nor less than "goes on his rounds." Ask rather for the name of some one else who "goes on his rounds," *e.g.* the milkman, the doctor, the butcher, the baker, etc. The names given might be printed on the blackboard. Pupils will now know how to use the phrase "goes on his rounds," which is better than knowing its alleged "meaning." The phrase "How-do-you-do?" should now be negotiated as a single word, while "made friends" should be put into a few simple sentences to exercise pupils in the use of the phrase.

Print on the blackboard :

The hounds hunt the fox.

Page 14. The phrase "little ones" might be put into two or three sentences to be composed by

the pupils. Another useful phrase is "quite well," which might be treated in the same manner. The story referred to in the last paragraph on page 15 is on page 37 of the *Second Primer*, and might with advantage be revised at this point, seeing that the interest of the pupils is aroused. Any new departure of this kind from the steady onward grind through one reading book is always welcomed by young pupils.

Page 17. This lesson introduces a number of useful words, some of which are of rather difficult spelling. Do not "explain" the word "fair," but print on the blackboard :

There are many shows at the fair.

A fair was held on the green.

You can buy all kinds of nice things at the fair.

This method of extending the child's vocabulary and mental horizon is directly opposed to the ordinary plan of giving so-called equivalents as followed in most "Notes and Meanings" in school reading books. It must be remembered that the best way to teach a child the meaning of a new word is to teach him to use it correctly in a sensible sentence. When it has become part of his working vocabulary he knows the meaning of it, and as a rule can spell it too. Pause for some time at such words as

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"trumpets," "tired," and "ginger," until their outlines are quite familiar to the eyes of the pupil.

Page 18. Except for "selfish" and "quickly" the words of this lesson are not difficult, and the paragraphs might be used for a little phrase-reading. Print the following on the blackboard, using a red chalk where I have printed in heavy type :

Tiny would not—**play** a **game**—in the **way**—
that the **others**—**wanted** to play.

This might be read over with exaggerated effect, gradually lessened until both the stress and the pause are reduced to proper proportion. Now print the phrases :

Is it not sad ?

What is [\]wrong ?

I ought to explain at this point that there are two kinds of questions, direct and indirect, the former requiring the answer "Yes" or "No," and being read with a rising inflection of the voice on the last syllable, the latter being answered in some other way than by "Yes" or "No," and being read with a falling inflection of the voice on the last syllable. The teacher may find these markings useful in dealing with the proper reading of questions.

The above two questions ought to be read again and again with proper stress and intonation.

The most difficult word in the nursery rhyme at the foot of this page is not "buckle" but "shoe," which defies all attempts at phonic classification.

Page 21. Make some play upon "Miss Jane" and "Miss Edith," giving a surname to one and therefore to the other. The abbreviations "Mr." and "Mrs." might be here introduced and printed on the blackboard. Introduce the phrase "all at once" into one or two sentences. Ask for other phrases framed on the model of "to keep our fingers warm," e.g. "to hear the sky-lark sing," "to see the sun rise," "to smell the pretty flowers," printing those offered by the pupils on the blackboard when suitable. Use the phrase "began to play" in a similar manner. Throughout these lessons do not follow the usual plan of writing lists of spellings upon the blackboard. Take each difficult word by itself and introduce it to the pupil in the several ways already indicated. It is a good plan to print it in the centre of a clean blackboard and let the pupil contemplate it silently for a short time until he becomes familiar with its outline. This is better than simultaneous spelling.

I have tried to follow out these ideas in the arrangement on page 24 and elsewhere, but the

teacher with his blackboard has a better opportunity of showing one word or sentence at a time. At home, however, I have often used a piece of blank paper in which a horizontal portion has been cut out to show only one word at a time. This little "dodge" is very effective, the use of it partaking of the nature of a game.

Page 25. With this continuous story follow the plan previously recommended, so that the child may not be checked in his verbal study of the chapters by wondering and trying surreptitiously to find out "how it ends."

The wording of this story has been purposely made as short and succinct as possible, partly to give the pupil an opportunity of expanding it for himself by inserting an additional word or phrase here and there, or of making suitable alterations. For example, he might in the first sentence insert "little" before "family" and change "girls" to "sisters." In the second insert "sister" and change "like you and like me" to "as you and I have." The next sentence might read: "The second sister had only one eye in the middle of her brow," while that immediately following could be expanded to, "The third sister had three eyes, two like mine and one in the middle of her forehead." This plan can be easily followed throughout the

lesson, each new version of a sentence being printed on the blackboard. In this way an entirely new rendering of the chapter can be obtained, while the pupil shows in the best possible manner that he understands what he is reading. Before leaving this chapter use the phrase "every one else" in a few select sentences.

Page 26. Go on with the expansion of chapter 2, which is particularly bald in expression. The first sentence might run: "Every day and all the day Two-Eyes was very sad." Insert "cruel" before "sisters." The first sentence in the second paragraph might read: "One morning she went out and sat down to cry." Change "Then" to "All at once." After "Do not cry" insert "Little Two-Eyes." The last paragraph might read: "Little Two-Eyes did as the kind fairy had told her; and on that day she had a very good dinner." A similar plan can be followed with chapter 3, care being taken, however, that the alterations and additions do not make clumsy or cumbersome sentences.

Page 27. In the first sentence of chapter 4 substitute "buried" for "put into the ground." In the second paragraph the first sentence might read: "All at once she dried her eyes and looked up." For "the place where the goat was buried" substitute "the grave of the goat," and in order to give

the sentence suitable balance insert "pretty, little" before "tree."

Page 28. After "fruit" on line 1^c run on, "so she climbed up but she could not," etc. Make the same addition after "fruit" in the next paragraph. Some expansion is necessary after the same word in the third paragraph also. Before "prince" insert "fine, young," and in the middle of this paragraph a sentence descriptive of the young man's dress as seen in the picture on page 29. After "apple of gold" insert a sentence descriptive of what the young man did before putting the question. The rest of the chapter can be expanded *ad lib.*, and children, especially little girls, will love to fill out this part of the story. But it must not be forgotten that the object of the work is not for the moment to teach easy oral expression; but to ensure that the child shall become familiar with the outline of certain new words and phrases so that he will know them again when he meets them in a book. This is "reading" pure and simple, and we have agreed to do "one thing at a time."

Page 31. Unlike the previous story this reading has no literary value, but has been introduced here chiefly to afford practice in reading certain common words, including names of colours which are very irregular but very useful. A few alterations of the

kind already described might be introduced into this chapter. In place of "Some of the trees" in the third paragraph insert "The cherry trees and apple trees." Of course, the bird of the story was the product of the child's imagination, and this fact should be made clear to the children.

Page 33. In chapter 2 the sentences are not very abrupt and ought not to be extended to any degree. The occasional insertion of a single useful word, preferably an adjective, is all that is required. At the bottom of the page insert "Then the song ceased."

Page 34. There are several rather difficult words in the third part of the story. For "bitterly" substitute "as if her heart would break." After "hour" add "alone in the dark wood."

Page 35. The spelling of these rhymes is full of traps, and a good deal of blackboard work will be necessary to fix the outlines of certain words. Note particularly the sound of "ie" in "pasties" and "pies" respectively, but do not draw conscious attention to the difference nor to the manner of expressing the same vowel sound in "eyes." Each word should be impressed by itself by being printed on the blackboard with nothing beside it to distract attention.

The question at the beginning of the first stanza is of the indirect class, and according to our rule ought to be put with the falling inflection at the end.

Page 36. After reading this little prose lesson, which is purposely designed for expansion, fix attention upon the proper way of putting the two questions which it contains, the first of which is indirect and the second direct. Of course it is of no use talking to pupils at this stage about rising and falling inflections, but if the two questions are printed on the blackboard with the marks we have agreed to use, it ought to be possible to show graphically that the voice must fall after an indirect question, thus :

What shall we buy ?

and rise after a direct question, thus :

Can you think of any other things ?

A little expressive gesticulation on the part of the teacher in connection with the markings above the last words of the questions, will help matters without any explanation at this early stage of the difference between direct and indirect questions. Ask how we should turn the phrase " fellow fine " if we used it to some one in an ordinary conversation.

The whole of this rhyme might be printed on the blackboard with the stressed syllables in red chalk, the teacher taking great pains to make the colour very heavy and distinct ; for blackboard purposes,

by the way, only red chalk of a very bright tint should be used for little children, just as scarlet is the best alternative to black in typography. I have carefully avoided the ineffective and baffling blue typography in the inscriptions to the coloured plates throughout the books of *The Progress to Reading*.

Page 39. This story has been purposely written in staccato style in order that the pupil, guided by the teacher, may fill out the literary outline. At the same time the course of the tale runs quite smoothly as it stands, and all the necessary facts are given. As an example of what can be done in the way of expansion and consolidation in chapter I the following new rendering is offered :

A princess sat by a well and played with a golden ball.

As she threw it up the ball fell into the water.

• Now she could play no longer, so she began to cry.

The fancy of the pupils should be allowed to have free play in making alterations, additions, and new combinations in these chapters, the teacher using discretion in the matter of difficulty of language but not rejecting a word which may be a little long if most of the pupils are really interested in it. Try to vary the word "said" which occurs on this page three times in succession.

Page 40. Do not expand the first part of this particular chapter as the dramatic form here given is very effective, and little children could not alter it without disastrous effect. The words at the foot of page 41 are intended for use in simple sentences to be composed by the pupil and printed upon the blackboard for class reading, e.g. :

The frog sat near the faggot.

The princess wore pretty slippers.

Note the difference in the character of the two questions on page 42.

Page 42. The last paragraph on this page might be extended with advantage. Draw special attention to the present and past tenses of the sentences in this chapter, but do not use any grammatical terms : lift, lifted, feed, fed, etc.

In his *Art of Reading and Speaking* Canon Fleming draws attention to the fact that there are two kinds of pauses, the compositor's pause which is shown visually by means of the insertion of marks of punctuation according to certain rules (which vary, to some extent, according to the printing office), and the reader's pause, which is the proof of perfect understanding of the matter which is being read. He suggests a reversal of the ordinary method of training the child to observe the compositor's stops,

and recommends the use of reading books in which the punctuation marks are omitted altogether. I have not asked the printer of my books to follow this recommendation, though I agree with the above-named author that the plan would certainly keep the mind of the child constantly open to the meaning of what he is reading. I feel, however, that to train a child to read from a book lacking the conventional punctuation, and then to plunge him into reading matter in which these conventions are used as they are in all printed books, would make the remedy worse than the disease. There is, however, little objection to the occasional use on the blackboard of an unpunctuated paragraph taken from a story which a child has already mastered so far as the spelling is concerned, *e.g.* :

The princess fed him from her golden plate Take
me to your room he said The princess took him to
her room Make your bed smooth he said The princess
made her bed smooth Lift me up and lay me down
in it he said She lifted him up with two fingers and
flung him against the wall

I have retained the capital letters on the principle that it is a mistake to confuse the child by giving him too much to do at one time. He might be told that the big letters show the long rests, while he is

expected to find out the places for the short rests by reading, as if he knew all about the story and wished to make it clear to some one else. It will be found that the best child readers pause naturally at some places where the compositor would not insert a comma, which seems to point to the necessity for some juvenile system of punctuation.

For the rest, the paragraph seems to show that commas are not indispensable things, and that quotation marks can very well be done without in children's reading. The exercise is highly interesting and after all harmless enough. It is interesting to note that legal documents are not punctuated, but whether this is because commas would make the language too ambiguous or make it too clear and so render lawyers unnecessary, I do not profess to know.

Page 46. If any child is to be carried forward by the power of interest to surmount difficulties of reading, this splendid story will provide the necessary impetus. It has helped my own pupils better than any other tale to triumph over spelling and other conventional obstacles to understanding, including a good deal of punctuation. Let it first be read through from beginning to end—for it is sheer cruelty to make a language study of it until the child knows the ultimate fate of plucky Little Red Hen.

Before beginning the study of the phraseology the teacher might read over the tale once or twice, taking full advantage of the opportunities for expression which it affords so richly, and pausing in many places where the compositor does not indicate a pause. The succession of adjectives should be carefully dealt with, and it is to be noted that the complete name of the heroine is Little Red Hen, so that there is no pause after the first adjective in this compound. This is a seemingly small point but a really important one for the teacher who can enter into the spirit of the story.

Use the phrases "Once upon a time" and "all by herself" in sentences to be composed by the pupils.

Page 48. The following unpunctuated paragraph might be printed upon the blackboard for reading with the pauses suggested by the meaning :

Ha ha says Mr Fox to his own self very quiet
and in a kind of whisper I'll have you now and very
soon Then he slipped into the kitchen and hid behind
the door

The following is another good paragraph for this purpose :

A minute later Little Red Hen came in too She
shut the door took out the key and put it into her
pocket

Page 50. This particular page is full of suppressed feeling. Print the following paragraph without punctuation :

Aha she said You cannot get me so you may go home We shall see said Mr Fox I'll soon bring you down from there Then out he came and sat down on the floor under the place where Little Red Hen was perched For a while there was no sound. .

This practice seems at first to suggest that the full stop is not necessary when the capital letter is used, but this is wrong, for the use of capitals in expressions like "Mr. Fox" complicates the matter. On the whole, I do not, as I have said, recommend the continual use of the unpunctuated paragraph. It is our duty as educators to make the child accustomed to the ordinary conventions of typography.

Page 53. It is not advisable to encourage the use of the phrase "for certain" in ordinary conversation, though this is not the same as saying that I ought not to have put it into the mouth of Little Red Hen. The contents of this page is excellent for expressive reading. The last two paragraphs might be printed on the blackboard without punctuation.

Page 54. This page affords excellent practice in asking questions, and the examples here given might

also be printed on the blackboard with the markings already agreed upon.

Print on the blackboard the rhyme on page 55, using red chalk for the emphasised syllables.

Page 56. The guessing story here given is really a disguised spelling lesson, as the teacher will find if he tests the pupils after the lines have been read.

Page 58. The inefficient reading aloud in many of our schools is very largely the result of too much concentration on the book which the pupil must hold with the hands, to the detriment of free expression which is largely a matter of physical ease.

A child reads with much more ease and expression if he is standing upright and regarding a large sheet or a passage printed by the teacher upon the blackboard. He might be directed to hold his hands lightly by his sides (not behind his back), but the wise teacher will be glad when he notices some movement of the hand and will take great care not to check it, while he will take still greater care not to force gesture.

One sees here the advantage of printing an occasional paragraph upon the blackboard for class reading by successive pupils, and the first chapter of this story might be treated in this way. The teacher should print evenly and clearly with a firm and even stroke, making very little difference

between the down strokes and the up strokes, or as the type designer would put it, between the major and minor lines of the type design. The type which I have chosen for the printing of the *Infant Reader* shows very little contrast of this kind and is therefore more easily read. This may seem a small matter, but it is really one of great importance.

The first chapter in this story offers opportunity for expansion. A little explanation, with the help of a picture, will be necessary in connection with the spinning-wheel.

Page 59. The picture on page 60 will help the pupil to add something to the description of the little man. The question in the third paragraph is rather difficult to read expressively, owing to the division into two parts. The second paragraph in chapter 3 is a good example for printing on the blackboard without punctuation.

Pages 60 and 61. Put each of the words printed below the picture into a sentence. Use the picture for extending the pupils' vocabulary with regard to words naming colours and tints.

Note the rising inflection at the end of the question in the second paragraph on page 61. The whole of this poignant tale ought really to be read from the blackboard, especially when pupils have mastered the language and can attend to the sense and the

varieties of vocal expression which not only convey the meaning to a listener, but also give the greatest aesthetic enjoyment to the reader himself.

Page 62. Sentences containing a contrast are good material for expressive reading. Two sentences of this kind stand at the head of the lesson "Off for a Run." The whole reading is really an exercise in the use of the contrasting conjunction "but."

Page 66. After reading this story right through, in the manner already indicated, use it for expansion and blackboard reading at pleasure. Children will not readily weary of it, and when they are word perfect will love to go over it again and again.

Page 73 and following. This story has been specially written to afford opportunity for exercises of the kind which I have suggested in connection with the preceding lessons, and which I need not detail once more. It is particularly good for expression and for reading aloud.

I cannot here deal with the local faults of pronunciation which are met with in every school, but it is particularly in the blackboard reading lessons, such as I have suggested, that these faults can be checked and gradually worn down.

Page 77. I have introduced this lesson in order to encourage the composition of a few sentences or a paragraph on other pets kept by the pupils

at home. These sentences could be printed from pupils' dictation, the teacher helping in the composition and correcting where necessary, for the immediate matter is not really composition but reading from printed matter on the blackboard. In working out this exercise the teacher will find that several words which are rather difficult, so far as spelling is concerned, are easily learnt owing to the pupils' interest being aroused.

THE PREPARATORY READER

UP to the present we have taught the pupil to concentrate his chief attention upon the outline of a single word at a time with the object of training him to recognise that word not only readily but more or less unconsciously when he sees it again, for that is what reading means. Words in themselves are nothing to the reader except symbols for the ready conveyance of the writer's connected thought.

The ready reader takes the word at a glance. As he becomes more ready—I do not mean careless—he takes not only the word but the phrase at a glance. Quick reading is more or less a matter of phrase-reading, but this is not the same thing as slipshod slurring of syllables. There are large numbers of

English phrases which are continually recurring in writing and which the eye learns to recognise in time as quickly and unconsciously as it recognises the word "and" or "the"; and the good reader is good at his task largely in proportion to his ability for capable phrase-reading. It is worth our while to consider for a few moments the mental processes of word and phrase recognition, and we shall obtain some help if we recall the practice of teachers of phonography.

The quick recognition of words in continuous reading matter is very largely a matter of consonants. The method adopted by *Punch* and other humourists to disguise a name and yet to make it quite clear is to leave out the vowels in the spelling of it; and the teacher of shorthand gives a consonantal outline for a phrase of frequent occurrence in speech or writing.

It may be urged that it is only by careful attention to the vowel that we are able to distinguish

dig from dog.

This is true if we are reading or spelling single words but not if we are reading continuous matter, for intelligent continuous pleasurable reading depends upon context rather than upon single words, upon the general sense of what we are reading. The

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context would help the quick recognition of each of the above words to such an extent that the vowel would not catch the eye. In a very real sense the quick—again I do not mean careless—reader follows the method of the shorthand writer with his consonantal outline.

What does this mean for us, as teachers of little children? It means that we can help quick apprehension of reading matter and make reading aloud more pleasant both to the reader and the hearer if we treat certain oft-recurring phrases as if they were single words, or at least single expressions. Let us apply this idea to the first lesson, entitled "Sour Grapes," in the *Preparatory Reader*.

In this lesson the following phrases appear to me to be of the kind which might frequently occur in reading matter for little children:—out for a walk—to feel tired—in the shade—after a time—to lie down—try again—out of his reach—I am sure—the grapes are sour—went on his way.

Print these phrases upon the blackboard and have them read carefully over and over again until without slurring or hurry the pupil cannot help that elision of unnecessary sounds which makes each phrase into the composite unity which it becomes in the mouth of a cultivated speaker or reader. Of course the pupil will all the time be

steadily regarding the visual outline of the phrase and becoming accustomed to the appearance of it.

In order that carelessness may be avoided and discouraged clean the board and print in the centre of it the words "out of *my* reach," and note the effect. Pupils trained in this way will grasp without much explanation the fact that some phrases may be altered at times, but this alteration will not nullify the rest of the work, as the teacher will see if he watches his pupils carefully.

I am assuming that this work is being done after the reading lesson has been treated on the lines suggested in dealing with the *Infant Reader*. After this phrase-study have the lesson read again and note the effect of what has been done. The pupil ought now to read the story in a less halting manner.

Of course the simplest phrase-form of frequent occurrence is the verbal compound: *has been, have been, shall be, will be, etc.*, and these phrases must be selected for blackboard printing as they occur.

The *Preparatory Reader* is an advance upon the *Infant Reader*, not only in verbal difficulty but in greater ease of expression. I have throughout kept the elocutionary aspect of reading well in view in the preparation of the reading matter, for, as my readers will have gathered, I am an ardent advocate of reading aloud, a practice we have neglected

recently in our very laudable desire to encourage children to read more widely. Reading aloud is not only a means of giving pleasure to others and of overcoming thickness and unreadiness of speech. It is a very valuable help to the understanding of a passage by the reader himself, as can be proved if the exercise is indulged in when alone. It helps to check the rapid unintelligent reading which is now all too common, to the detriment of intellectual keenness and conciseness. "To learn to read is the business of half a life," says Macaulay, and some of us have not yet begun. Moreover, we are making too little use of that fine musical instrument, the human voice, which some one says "lies midway between the lips and the heart, that all the light may fall from the lips and all the love may well up from the heart."

Page 9. The useful phrase in this little poem is "if I were," and it might be printed on the blackboard by itself. When this has been done, the whole poem might be printed on the blackboard and read by each pupil. The question in the second line is indirect and therefore requires the falling inflection. There is plenty of room for personal interpretation of the feeling expressed by the poem, and with bright sensitive children the teacher ought not to force too close attention to his own elocutionary model.

Page 10. The phrase-forms in this reading are : my dear—listen to me—how many are there—I know—all kinds of things—I can tell. When these have been negotiated the lesson can be used with excellent effect for teaching expression or, more correctly, for the exhibition of the pupil's own expression. The language is a step in advance in the matter of difficulty, but the words are all of a useful character. Deal with a difficult word in the manner of the spelling lessons of the *Infant Reader*.

Page 12. This pretty little story affords excellent practice in expressive reading, after the language has been mastered. The phrases to which conscious attention may be drawn are : long, long ago—one morning—good morning—more than ever—did not know—little ones. In dealing with the lessons in the *Infant Reader* I recommended expansion of the sentences of a story as an additional exercise after reading, but this ought not to be done with this story any more than with a little poem.

Page 13. The phrase-forms of this story are : hundreds of years ago—whose name was—boys and girls—near his home—did not know—Christmas Eve—fast asleep—by the fire—down the chimney—next morning—Christmas gift—Santa Claus.

Print the verse at the foot of page 15 in the

following manner, the syllables in heavy type being shown by red chalk of a bright colour :

Golden slumbers kiss your eyes,
Smiles awake you when you rise,
Sleep, pretty darling, do not cry.
And we will sing a lull-a-by.

Rock them,
Rock them,
Lull-a-by.

Note that each new word is to be put into a sentence to be printed on the blackboard and read again and again.

Page 16. Avoid connecting "puzzle" with "muzzle" for the sake of the difference in the sound of the vowel. It is better to fix the double z by connecting the word with "dazzle," when there will be no confusion of vowel sounds. The phrase-forms of this lesson are :—the right answer—a long time—kept in—I do not know. The sentence printed in italics at the foot of this page, ought to be read slowly and deliberately, with stress upon each syllable except "the" and the concluding syllable of each of the two dis-syllables. The italics of page 17 also denote stressed words.

Page 18. Follow the method of the *Infant Reader* by first reading through this story to the

end, in order that pupils may then be free to devote attention to the language.

The phrase-forms are as follows :

Chapter I. A pretty little girl—looked so nice—called her—Little Red Riding Hood—you shall go—is not well—pat of butter—pass him by—glad to go—set out—at once.

Chapter II. In the heart—Mr. Wolf—Where are you going?—I am going—I am taking—to gobble her up—far away—you can see—up there—to ask after—poor old woman—we shall see—get there first.

Chapter III. As fast as he could go—before long—Who is there?—very well, my dear—lift up the latch—walk in—ate her up—by and by.

Chapter IV. As much as he could—on the shelf—make haste—come to bed—very late—sat down—did not look the same—to eat you up—sprang upon—was just going—at that moment—lay dead.

Pupils soon fall into the habit of regarding these phrase-forms as groups of words which often occur together, and careful attention to them in the manner suggested soon improves the reading from the point of view of facility. But there is much more to be done with this immortal tale from the literary standpoint. The form of the story is perfect—four distinct scenes working up to a climax

and concluding on a note of triumph tempered with the fear that acts as a warning. And the best way to impress this upon young pupils without affectation is to help them to dramatise the story for themselves, printing the dramatic version upon the blackboard as the construction of the play proceeds. As it will be seen, this offers an excellent opportunity for revising the spelling, adds further to the child's vocabulary, and gives him additional exercise in reading.

Choose one pupil to personate the heroine and another to take the part of the mother. Now print on the blackboard :

People of the Play—

- (1) Red Riding Hood.
- (2) Red Riding Hood's Mother.

By the side of these names print the names of the actors or actresses in the manner of the playbill. Meanwhile children are exercising their powers of reading without knowing it.

Ask now where the scene took place, and then print on the blackboard :

SCENE I.—*Red Riding Hood's Cottage. The kitchen.*

A little further questioning of a very obvious kind will lead to the addition of the following :

(The pretty little girl stands near the door wearing her red cloak with a hood. Her mother is making cakes.)

Then comes the actual conversation :

Mother. Red Riding Hood !

R. R. H. (turning round). Yes, mother ! *(Comes forward.)*

Mother. My child, you shall go, etc.

The rest of the mother's speech can either be printed or pupils can be called upon to find it out and read it from the book. Perhaps, on the whole, it is better to print it fully and then to follow on with the concluding stage directions, which can be drawn from the pupils themselves.

(Red Riding Hood is glad to go, and sets out at once with her basket on her arm.)

If desired, the above can be extended so as to show more fully what preparations the little girl makes before she actually sets out ; or something can be added to the conversational portion showing her response to her mother's request.

Ask now where the second scene took place, and then print on the blackboard :

SCENE II.—*In the heart of the wood.*

(Red Riding Hood is walking along. Out comes the wolf from a side path. The little girl stops and looks afraid. The wolf smiles.)

Wolf. Good-morning, Little Red Riding Hood.

R. R. H. Good-morning, Mr. Wolf.

Wolf. Where are you going so fast ?

R. R. H. I am going to see grandmother . . . and a pat of butter.

[Mr. Wolf licks the sides of his mouth and a sly look comes into his wicked eyes. But he sees a wood-cutter not far away.]

Wolf. Is it very far off ?

R. R. H. No, the cottage is just above the mill which you can see up there.

Wolf. Well, I will go also to ask after the poor old woman, and we shall see who can get there first.

[Off goes the wolf as fast as he can go. Red Riding Hood stops as if to go home again. Then she steps out looking as brave as she can to her grandmother's cottage.]

Ask now where the third scene took place, and print on the blackboard :

SCENE III.—*The Grandmother's Cottage.*

(Mr. Wolf gives a knock at the door—tock-tock.)

Grandmother (from within). Who is there ?

Wolf. It is Little Red Riding Hood. I bring you some cakes and a pat of butter.

Grandmother. Lift up the latch and walk in.

[The wolf lifts the latch and walks into the cottage. Then he eats up the poor old woman. He shuts the door, puts on the woman's cap and gets into bed. By and by there is a gentle tap on the door.]

Wolf (from within). Who is there?

R. R. H. It is Red Riding Hood. I bring you some cakes and a ~~pat~~ of butter.

Wolf. Very well, my dear. Lift up the latch and walk in.

[Red Riding Hood lifts up the latch and goes into the cottage. The wood-cutter stands near the window.]

SCENE IV.—*The inside of the Grandmother's Cottage.*

(The wolf, in bed, hides himself as much as he can under the quilt. Red Riding Hood comes up to the bed.)

Wolf (in his softest voice). Put the cakes . . . very late.

[Red Riding Hood sits down by the side of the bed and looks at her grandmother very closely.]

R. R. H. Grandmother, etc.

The rest of the conversation is identical with the story in the book, and the play concludes with the stage direction :

(The wolf springs upon Red Riding Hood. The wood-cutter runs into the room with his axe. Soon the wolf lies dead on the cottage floor.)

Throughout this work the teacher must remember that his primary object is to teach reading, that is to say, the quick recognition of printed symbols; but he will find that, by the way, he is teaching a good many other things as well. It is not easy, with the best will in the world, to do only one thing

at a time, and the 'only consolation in this case' is that the other things are so well worth doing and are done with so little effort. I leave the reader who is really interested in this method of dealing with a school reading book to say what these things are.

Page 25. If this poem is printed on the black-board after being read from the book, it forms a capital action-reading for pupils with some sense of the dramatic. But, for this purpose, of course, the hands must be free.

Page 26. This little story offers opportunity for sympathetic expansion of the kind described in connection with several lessons in the *Infant Reader*. For example, the sadness of the parents might be dwelt upon in the first paragraph:

Pippa's father and mother were very sad. They were sadder than they had been for years and years.

Then at the end of the second paragraph we might add:

The little girl got ready to go to bed on Christmas Eve. Then she kissed her mother and said——

Add to the next paragraph, after questioning the pupils:

Before her father and mother had risen.

Pippa, of course, was a little Italian, and possibly the same who sang the song, which might here be introduced as a reading lesson :

The year's at the spring,
 The day's at the morn,
 Morning's at seven, . .
 The hill-side's dew-pearled,
 The lark's on the wing,
 The snail's on the thorn,
 God's in His heaven,
 All's right with the world."

This may, of course, be too difficult for some classes of pupils who are using this book.

Page 27. This story is not conversational enough to be dramatised, but it provides excellent material for expressive reading aloud. After having it read over for the subject-matter, examine it for phrase-forms in the manner already indicated.

Chapter I. Once upon a time—there were—no bigger than—all round—one day—be very good—they went out—sugar-cane. .

Chapter II. All at once—to one side—to the other—belongs to me—to turn him out.

Chapter III. Came home—could not make out—What is wrong?—there he is again—turned round—out of their reach.

Chapters IV. and V. The next day—blade of corn—piece of sugar—no bigger than—cried out—peck out—took heart—next morning—in a few minutes—after that. •

Page 33. There is no letterpress attached to this picture in order that the pupil may be encouraged to make his own with the help of the teacher, who is, however, recommended to give rather more help than he would do in a composition lesson, as the primary object of the work is to add to the child's vocabulary of words, which he can readily recognise when he sees them again. In other words we are teaching reading with this difference, that the pupil is to read words and phrase-forms which he suggests for himself, and in which he is therefore more interested than in those which are supplied to him in an ordinary reading lesson. For example, the child will at once recognise the dog as a fox terrier. Now most reading books would postpone the word "terrier" to a much later stage, and most teachers would think it too exacting to expect children of this age to negotiate such a word. But it will be found that the child's interest in animals will very quickly help him to surmount this verbal difficulty with ease.

Give each of the dogs a name, and make up a little story of the obvious kind suggested by the

picture. Make the narrative as conversational as possible.

Page 34. This is one of the traditional nursery stories which always appeal to children in spite of strange literary qualities which we should correct if we were writing such a story afresh, though by so doing we would surely take away all the child's interest. I have selected it partly for its strangeness and unfamiliarity, because it is not easy to find a nursery rhyme which the pupil is not able to reel off from memory, and which is therefore of no use as a reading exercise.

A few old-fashioned expressions will require explanation, e.g.: *buckler*, a shield; *mill-pin*, a peg used for fastening a door; *hast thou any mind of me?* i.e. Do you love me?

This reading affords good practice in expression, and a good reader can put a great deal of life into the narrative, especially if the poem is printed on the blackboard and read without the book.

Page 36. I know of no better story for children than "Little Half-Chick," from the point of view of both literature and morality. At the first reading the pupil will be chiefly interested in the course of events, and the teacher ought not to be too anxious to point the moral that adorns the tale. The proper telling of the story does this sufficiently well

without any extraneous help; and the rest is a *matter of adequate expression*. Without exaggerated effect, a whole world of meaning can, for example, be put into the second paragraph of the story. The tale is, however, not one of the kind which can be dramatised.

I think that I have now given sufficient indication of the kind of phrase-study which will be found most beneficial for the encouragement of quick reading among younger pupils. The phrase-forms which most frequently occur are chiefly of an adverbial or exclamatory character, others are made up of auxiliaries and participles, while there are a few consisting of nouns with certain adjectives which frequently accompany them, such as "fine day," etc.; others, again, are compound nouns, such as "bread and butter," "bacon and eggs," "pepper and salt," and so on.

Page 43. The picture on this page forms a companion to that on page 33, and after treatment in a similar manner might be compared with the first picture from every point of view. The two provide excellent material for a spirited conversational lesson, but the teacher will not forget that the primary object of the work is to provide a short story for blackboard reading, and to increase the child's reading vocabulary.

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Pages 44 and 45. The two poems by Christina Rossetti here given contain a goodly number of words in constant use. Avoid word-building, as the rhymes of these verses are full of traps for the unwary. Do not insist upon too much attention to a phrase like "One comes to care," which is only permissible in poetry.

These verses divide the story of "Little Half-Chick" into two parts, but this is only for convenience in language-study and to prevent the child from becoming weary of the recurrence of the same expressions. The first reading of the story "to see what happens" will, of course, take in the whole of the tale from beginning to end, these verses being omitted for the moment.

Page 52. There are so many versions of "Little Bo-Peep" that the rhyme does not come under our rule of omitting the best-known nursery rhymes from first reading books on the ground that they are rather a hindrance than a help in teaching to read. The teacher will be on the look-out to ensure that the pupil reads the version as given here and does not insert words or phrases which have been previously memorised. There is, so far as I know, no standard version of the rhyme.

Page 54. This story is not suitable for dramatising, but the telling of it is necessarily very short and

succinct, and it might be expanded here and there with advantage. For example, pupils might be called upon to say in what way the girls were like the rose trees, *e.g.* :—"The widow had two little girls who were like the rose trees. One had a fair white skin and was called Snow-white; the other had rosy cheeks and was called Rose-red."

Suitable adjectives might also be added at various places, *e.g.* the first paragraph might become :—"A poor, lonely widow lived in a small cottage in front of which was a pretty garden."

Most of the nouns can be qualified by suitable adjectives, and this will afford opportunities for framing novel spelling lessons of a very attractive kind.

There are certain paragraphs which are specially suitable for practice in correct expression, while others might be printed on the blackboard without punctuation, in the manner suggested in certain lessons of the *Infant Reader*.

Page 62. The poem by Christina Rossetti on this page is rather suggestive than satisfying, but with the help of the pupils a prose blackboard reading might be made, describing some of the things the moon sees.

Page 64. This lesson was particularly planned as an exercise in expression, and ought to be printed

on the blackboard for reading by one pupil after another with hands free, for I am more and more convinced from observation of readers that the necessity for holding the book is the real cause of much of the inefficient and unpleasant reading in our schools. This applies also to older pupils, though I cannot suggest any effective means of overcoming the difficulty. All public speakers and clergymen will, I think, bear me out in this. The reading of a Scripture passage is always to my own feeling more effective from the big Bible on the lectern. The reader who *holds* the book mars the verbal efficacy of his message in a remarkable degree, at least in my judgment.

Page 74. A great deal of amusement can be afforded by the dramatising of this story in a similar manner to that adopted in the tale of Red Riding Hood. It is rather more difficult to adapt the present story, and I give below the version which I have drawn up for my own use :

SCENE I.—*A country road.*

(*A donkey comes slowly along.*)

Donkey. My master says that I am too old to work and that he will no longer feed me. So I am going off to the town to join the band.

(*Sees a dog lying on the road, as if tired out with running.*)

Donkey. What is the matter ?

Dog. I am too old to hunt, and my master was going to kill me. So I ran away from him as quickly as I could.

Donkey. Come with me to the town to join the band.

[They go on and see a cat sitting by the road making a face like three rainy days.]

Donkey. What is wrong with you ?

Cat. I was too old to catch mice, so my mistress sent a man to catch me and drown me. Then I ran away, but I do not know where to go.

Donkey. Come with us to the town and join the band.

Cat. That I will.

[They go on and see a cock sitting on a gate and crowing with all its might.]

Donkey. You crow very loud. What is the matter with you ?

Cock. I said the day would be fine for the washing, but for all that my mistress has told the cook to make soup of me to-morrow. So now I crow as hard as I can, for after to-night I shall not be able to crow any more.

Donkey. You have a fine voice. Come with us to the town to join the band.

Cock. That I will. *[The four go off together.]*

SCENE II.—*Near a cottage in a dark wood.*

(The donkey and the dog are under a tree. The cat is in a lower branch and the cock on the top.)

Cock. I think I can see a light in the distance. It may come from a house. Let us go and see.

[They set out and come to the house. The donkey stands on his hind legs to look in at the window.]

Donkey. There is a cosy room and a table full of food ; and the robbers are sitting down to a meal.

[*The dog gets upon the donkey's back. The cat gets upon the dog's back. The cock flies up on the cat's head.*]

Donkey. He-haw ! He-haw ! He-haw !

Dog. Bow-wow ! Bow-wow ! Bow-wow !

Cat. Mee-ow ! Mee-ow ! Mee-ow !

Cock. Cock-a-doodle-doo ! Cock-a-doodle-doo !

All Together. He-haw ! Bow-wow ! Mee-ow ! Cock-a-doodle-doo !

SCENE III.—*The inside of the cottage.*

(*The donkey lies on some warm straw in the yard. The dog lies behind the door. The cat lies on the warm hearth. The cock is in the hen-house. All is dark.*)

First Robber. I will go into the house to see what is there.

[*He enters the kitchen. The cat scratches him. The dog bites him. The donkey kicks him.*]

Cock. Cock-a-doodle-doo !

[*The robber runs away to his friends.*]

Robber. In the house sits . . . as hard as I could go.

Page 83. This tale is not of the kind which can be dramatised, and the teacher will deal with it in the ordinary way, using the language for the varied exercises which have been described.

Page 90. This is one of the prettiest of the folk-tales of Japan, and I have printed it here because

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it forms an excellent literary companion to the story of "Tom Thumb." It is now quite possible to obtain simple renderings of foreign folk-tales, and they provide excellent comparative reading for our British pupils, teaching them in a very engaging incidental manner a great deal of the ways of the "folks beyond the mountains."

THE PROGRESS TO LITERATURE

AFTER the progress to reading comes the progress to literature, though the two things overlap considerably ; when the pupil has acquired the power to read the wise teacher makes it his business to show how that power can be used to the best advantage, for he never forgets that the ability to read can easily become a curse instead of a blessing.

I have therefore planned and edited a series of school reading books entitled *The Progress to Literature*, which are designed not only to extend the pupil's vocabulary and enlarge his stock of ideas, as all reading books must do, but are very definitely planned, lesson by lesson, to encourage him to further reading of the best kind. The school reading book made up of prose and verse extracts of a miscellaneous character has little place in the

educational scheme of things if it does not provide a starting-point for further intellectual excursions.

With these few words on the general aim of the series I propose to pass each of the six books in rapid review, in order to show what was in my mind when I selected the various pieces as well as the pictures which form an integral part of the series. The work is divided into six graduated "Stages," one volume for each Stage.

STAGE I.—WENDY'S FRIENDS

The *Infant Reader* and the *Preparatory Reader* of *The Progress to Reading* have already introduced the pupil to imaginative literature of the best kind, namely, the nursery tale which has grown by word of mouth rather than with the help of the professional man of letters. But there are certain new tales which have been written for children and which rank as literature, tales which will live along with the folk- and fairy-tales and can be readily linked with them. I say "a few tales" advisedly, for my own experience has proved to me that there are only four of this class, namely, *Alice in Wonderland*, *The Water Babies*, *Peter Pan*, and a simplified rendering of *The Blue Bird*. I have tested these

with young children, and feel confident that they are well calculated to form a secure basis for an efficient literary education. It is not easy to put young pupils into touch with *Peter Pan*, for Sir J. M. Barrie's *Peter and Wendy* is not really a child's book, and if it were it is not yet available for school reading. My own plan has been to read those portions of it which give the tale as it is unfolded in the play, and to use this framework as a starting-point for further literary work in the following manner.¹

All children can be roused to real sympathy with Wendy and her doings, and they are interested immediately in the sampler which she must have worked at some time though it is not mentioned in the story; for it is shown or, at least, used to be shown when the play was first performed in London, on the drop-scene. Now, on the first appearance of this drop-scene the sampler contained the expressions, "Dear Hans Christian Andersen," "Dear Lewis Carroll," and "Dear Robert Louis Stevenson"; and when I went to see the play a second time one of these names had given place to "Dear Maurice Maeterlinck."

It was clear from this on what lines the little girl's literary education had been conducted, and

¹ As I go to press I see that Messrs. Frowde & Hodder have issued a children's *Peter Pan*.

the appearance of these names showed that she had developed some interest in the writers of the stories which she loved best. These facts were full of significance for me, and I have tried in the first book of *The Progress to Literature* to show in what manner the educational hints supplied by Sir J. M. Barrie and his stage-manager can be utilised. This little volume contains easy sketches of interesting episodes in the lives of Andersen, R. L. Stevenson, and Lewis Carroll, along with select passages adapted from their works, the whole introduced and held together by a story about Wendy's sampler. The story of the Blue Bird is held over for the moment.

Following up the central idea of *Peter Pan* I have also used a number of Landseer plates in this volume, including two at least which might have been painted as portraits of Wendy's dog-nurse, Nana, with a little simple information about Landseer himself, on the principle that if Wendy had been able to find room on her sampler she would certainly have included "Dear Sir Edwin Landseer" among her special and particular favourites. A few other stories of a miscellaneous character are included, all connected, more or less closely, with the Wendy story; while Sir John Tenniel, Linley Sambourne, and other artists of note are called in to help to smooth the pupil's progress to literature. I set a

great deal of store upon these Tenniel pictures of the real and only Alice, which are an integral part of the immortal story, to which the child is here given an introduction in simple language based upon the original after the manner of the author's own *Little Folk's Edition*.

Encouraged by such a method, I have found that the child, like Oliver Twist, "asks for more," and to bring this about is the function of a literary reader, as I have already said. Taken by itself, this Stage I. does not provide enough reading matter for a whole year's work; but if the hints which it supplies are followed up, the amount of reading done by the child will be found to be very considerable. Numerous cheap supplementary readers can be procured continuing the literary work, as here described, but copyright prevents the teacher obtaining for class use that best of children's poetry books, *The Child's Garden of Verses*. This difficulty I have personally overcome by making a class copy out the poems in an exercise-book, and thus in process of time they obtain the whole of the verses, which form the best possible early training in poetic literature. Throughout this First Stage the child is always in the best of literary company, as I think all my critics will acknowledge.

STAGE II.—THE HOME OF THE LOST BOYS

Children do not readily tire of their literary favourites, and I have found it very easy to use the Wendy story for further help in the introduction to some of those books which were actually written for children.

It will be remembered that Wendy spent a great deal of time in the Neverland telling stories to the "lost boys," including "the story that Peter hated." Now Sir J. M. Barrie does not tell what these stories actually were, but it is easy when you have had a personal introduction to Wendy, John, Michael, Tootles, Nibs, Slightly, and Curly to make a good guess as to the kind of story that each one would like. This is the idea which has been followed out in the editing of Stage II. of *The Progress to Literature*; and the unifying notion of the whole collection of simple prose and verse is that the "fair Wendy" is the narrator, while the tales and verses are the choice or the favourites of one or other of her audience. Stevenson, Lewis Carroll, and Andersen appear again, while to supply the comic and grotesque elements the Brothers Grimm are introduced.

Owing to the Copyright Act I cannot give even the outline story of *The Blue Bird*, though I suppli-

cated the publishers almost with tears to be allowed to do so; but by means of one or two pictures and a kind of invitation chapter I think I have succeeded in so arousing the child's interest in this beautiful story that the teacher will be forced to get Madame Maeterlinck's *The Blue Bird for Children*, published by Messrs. Methuen, and read at least portions of it to the children. If this is not done I have at least the satisfaction of knowing that the name of the story and of "Dear Maurice Maeterlinck," dearer now than ever, will haunt the pupil until he lays the ghosts by persuading *some one* to tell or read to him the story of Tytyl.

But there are other writers for children to whom introductions are effected by means of this book. One of these is Charles Kingsley, whose child's story, *The Water-Babies*, is one of the classics of kindness to animals. (*Alice* is the other.) A second author is H. W. Longfellow, whose Hiawatha stories are the obvious tales to delight John and Michael in the Neverland. And the folk-tale idea is followed out still further by the inclusion of certain select stories which are told in the nurseries of far-off lands.

In order to encourage still further the child's natural love of animals, I have tried to make the pupil acquainted in this book with some of the best examples of the work of Rosa Bonheur. Six

of the monotone plates are reproductions from engravings after the paintings of this gifted artist, whose subjects make such an irresistible appeal to children who have been trained on the plan of Barrie's motherly little "dream child." The rest of the illustrations in this book have been carefully chosen because of their suitability to the pupil's present stage in its progress to appreciation of some of the truest things in the world of pictorial art. They include more Tenniel pictures from *Alice*, some of Linley Sambourne's original illustrations to *The Water-Babies*, and a selection by the late Walter Crane.

STAGE III.—THE CHIMNEY CORNER

We go on with our plan for conferring upon the child the freedom of the world of letters and of art, keeping firm hold upon the work already done, and seeking to make the new departure closely dependent upon it. We leave Wendy and John and Michael and are introduced to Jock and Penelope, who have been brought up on the same tradition, and follow their researches into bookland in the winter chimney corner.¹ After a backward glance at "Dear Robert

¹ I have borrowed their names without permission from Mr. St. John Lucas's pretty poem on the Andrew Lang series of Fairy Books, which "make a rainbow on the shelf."

Louis Stevenson " and the rest, the two children settle down under the guidance of the Magician to elect certain writers after severe tests to the distinction of "S.P." which, being interpreted, means "Special Particular." In this playful manner the work proceeds. Further and more detailed acquaintance is made with Kingsley's boy sweep, with the March Hare, the Mad Hatter, and Shock-Headed Peter, as well as with Longfellow, who takes the place in the Poets' Corner from which an enlarging outlook is ousting Stevenson. Southey is introduced by means of "Bishop Hatto," and the story of Marjorie Fleming serves to bring Sir Walter Scott within the child's ken, while a tale by Bret Harte carries on the Wendy tradition¹ in a most charming manner, introducing Kate Greenaway in passing. Nature writing now forsakes the realm of fairy-tale, and the young explorer in the "realms of gold" is introduced to the writing and the method of loving observation of Gilbert White of Selborne. Hans Andersen returns with a tale of rather deeper meaning than those already given in previous stages of this course, while the "good Haroun Alraschid" ushers in "Sindbad the Sailor." The plan of using foreign folk-lore is further extended by the inclusion

¹ This is rather an Irishism, for Bret Harte's *Queen of the Pirate Isle*, was written long before *Peter and Wendy*.

of an Indian story, and among the poets who are found worthy to be named with Stevenson and Longfellow are Charles and Mary Lamb, Jean Ingelow, Mrs. J. H. Ewing, Thomas Hood, and Captain Marryat, who manages to recall Captain Hook, on whose immortal name this third book concludes.

I have included in this volume as many pictures as possible, some of them without letterpress in order that their charm may not be rudely broken. There is an educative value of the highest kind in the mere companionship of such pictures as Reynolds' "Age of Innocence," and Madame Lebrun's "Mother and Daughter," while Wilkie's "Rabbit on the Wall" and "The Blind Fiddler," as well as Webster's school pictures of "The Smile" and "The Frown" will interest and amuse without any forcing of artistic appreciation.

In school books, good colour work is very helpful for the proper training of taste; and remembering this, I have included a number of coloured plates from drawings by competent artists who have an appreciation of the limitations of children in artistic matters. These plates are reproduced in *four* colours or, more correctly, in four printings, a black or grey printing having been added to the ordinary yellow, blue, and red of the three-colour process.

The result of this addition is a great improvement in the tone and delicacy of the pictures as well as in their truthfulness; for one of the limitations of the three-colour process is the impossibility of producing a black or grey in the colours of the reproduction, the nearest possible approach being a brown of varying degrees of depth. Teachers who know anything about colour-work will appreciate this improvement in pictures for school books.

STAGE IV.—THE STORY-PORCH

We resume our work of investigation in the summer Story Porch with the Magician as a guide, and Jock and Penelope, now a few months older, as interested and spirited auditors. The object of the work is still the same—to provide such reading matter as will serve to whet the appetite for more of the same kind.

One of the best authors for this stage of the pupil's progress is Nathaniel Hawthorne, who has opened out for English-speaking children the treasures of Greek literature by the stories of the *Wonder-Book* which, I think, is specially popular with children, not only because of the author's charm of manner, but because the book is not filled with names of strange appearance and stranger pronunciation.

So "The Paradise of Children" finds a place in the forefront of this volume. Then comes a Charlotte M. Yonge section, in which the children are introduced not only to the child-life of the authoress herself, but also to *The Little Duke* and *A Book of Golden Deeds*. A short story rouses interest in Uncle Remus, who is an out-of-school companion, but who is also, as he would be amused to know, an exponent of the ideas of the folk-lore school of educationists. It is easy to make the introduction to Ruskin by means of *The King of the Golden-River*, and in order to encourage the child to get the book and read it all as the author wrote it, I have ventured to dramatise a portion from the first chapter, retaining the author's language as far as possible. Another children's author of real helpfulness is Mrs. Craik, to whom a section is apportioned, giving some useful personal information for the child venturing on a library hunt, and introducing it directly to *The Fairy Book* and, by means of a dramatised extract, to *John Halifax, Gentleman*.

The extract from *The Fairy Book* is not a nursery story but a Norse folk-tale of the best kind, and this affords opportunity for an introduction to the Norse heroes of Sir George Dasent and the Misses Keary's *Heroes of Asgard*, both of which can be readily procured for further reading. At present the

child is too young for Scott's romances, and there is no need to "adapt" them; for he has provided the best of all introductions to his own historical stories in his *Tales of a Grandfather*, from which I have taken a tempting extract relating to the wanderings of Robert Bruce. Yet another author suitable for this stage is Captain Marryat, from whose story, *The Children of the New Forest*, I have dramatised an extract, while passages are also given from *Masterman Ready* calculated to make any intelligent child wish to read the whole book. The interest already aroused in Charles Kingsley is used to introduce his friend Thomas Hughes and his book *Tom Brown's School Days*.

The poetry of this volume is partly narrative and partly lyrical, and I have tried to make it appeal to as many varied tastes as possible. Among the other well-known passages the later singers are well represented, for we have several choice poets now writing occasionally whose work might well take the place of some of the stock school pieces, provided that the teacher treats them from the point of view of sound as well as sense.

This volume also is packed full of pictures, and includes a twelve-page section entirely pictorial, contributed by Hugh Thomson, and describing in his inimitable fashion the progress of the stage-

coach in summer and in winter. The full-page plates include reproductions from the works of Millais (in connection with Charlotte M. Yonge's childhood), J. Doyle Penrose, Rosa Bonheur, and others.

STAGE V.—MASTERFUL MEN

We now come to the beginning of that gracious period of childhood when the hero is accorded a whole-hearted worship, and when the young hero-worshipper ought to receive very careful, delicate, and sympathetic treatment at the hands of those who are responsible for his literary education, which I, for one, have never been able to separate from his moral training. I have therefore tried to make this fifth volume of *The Progress to Literature* a kind of anthology of masterfulness, choosing from fiction and from records of real life a few of those examples of achievement which will stir the heart and fire the blood in all ages. I feel that for children at this critical stage it is the bounden duty of the educator to search out and present records of those men and women who have "done things," and especially of those who have conquered fear.

So I begin with Hawthorne's story of Hercules and his labours, which are typical of all heroisms

throughout the history of man. This leads naturally to Jason as another ageless type, and to an invitation to the young reader to make further acquaintance with Kingsley's *Heroes*, and with the story of Troy as told by Pope in verse and, partly at least, in prose by Sir G. W. Cox in his *Tales of the Gods and Heroes*. A dip into Dean Stanley's *Historical Memorials of Canterbury* and J. R. Green's *History* brings in certain semi-legendary heroes, and incidentally places the reader in touch with two books which are both very readable for pupils of this age in spite of their rather severe titles.

•We pass on to the heroes of King Arthur, and make acquaintance with Galahad and Lancelot by way of passages from Tennyson, and then proceed to the immortal story of the *Revenge* which for hero-worshippers ought to be printed in letters of gold on tablets of ivory. This tale is given in Sir Walter Raleigh's sonorous Elizabethan prose, from which we pass by an easy transition to an introduction to Kingsley's *Westward Ho!* Then comes the tale of the typical hero of sustained endeavour and ingenuity, Robinson Crusoe, and from this, the pattern of all adventure stories for all time, it is a natural step to *The Coral Island*, to which Sir J. M. Barrie awards the second prize among "boys' books."

'Samuel Champlain is a good type of the colonising pioneer, and one who receives scant attention in our historical readings from mistaken patriotic motives. The passage dealing with his work introduces the reader to Francis Parkman, and he will find an entertaining companion in this historian. From a little-known book of biographical sketches by Hawthorne I have extracted a short and very charming account of the life of Isaac Newton as an example of a quiet but very significant and helpful career. Sir Walter Scott appears as a hero of the pen as shown in Lockhart's affectionate pages, while his "Ride of William of Deloraine" introduces the pupil to the heroic poetry. Benjamin Franklin comes next as the representative of the self-help which is also helpful to others, and Captain Cook as the typical British hero of colonisation. A glimpse of Napoleon draws attention to Bourrienne's *Memoirs* of the pseudo-hero who comes in well by way of contrast, and serves to introduce Tennyson's stirring lines on the "Iron Duke" as the hero of duty. Then comes a long extract from *Forty-One Years in India*, for the use of which Lord Roberts gave me his kind and ready sanction not very long before he went to join the other heroes. I conclude with Captain Scott, from whose book an extract is given by kind permission; and leave the volume with my young

readers, confident that they will be eager to pass on to all the records they can find of other heroic men and women, and especially of those who so nobly served the cause of humanity in the Great War, and upheld the tradition of all heroism from Hercules onward with changes of outward circumstance but with the same spirit.

My readers may be interested in the following extract from a *Times* review bearing on this particular period of juvenile development: "The heroic head should have a certain thickness as of Ajax or Deloraine; it should be harder than Shelley's; it should be of a stronger consistency than an egg-shell. When William of Deloraine comes sharp upon the loveliness of Melrose under the moon, does he start? Does he stare? Does he—see it? Not he! He never swerves nor spends a thought on it. He is an epic hero; he is a hero of the race of Ajax and Leather-stocking; and his epithet is 'good at need.'" The passage seemed to me to be full of suggestion for us as educators.

I think that my fellow-teachers will agree with me that the pupil has now reached the stage when he might make personal investigation into the meaning of any word or phrase which has pulled him up in the reading of the extracts given in his book. The ordinary method of dealing with this matter

is to provide at the end of the book "Notes and Meanings," which are usually of a character that repels further enquiry most effectively and completely. I have tried another method in this fifth book by providing a "Commentary" of a rather unconventional character, which I commend to my colleagues' notice. It will, I think and hope, help to solve the educational problem of annotation to some degree if the teacher will give up the habit of requiring full explanations of things to which we can draw our pupils' attention, but which ~~they~~ cannot fully understand until life itself has taught them lessons which no other teacher can ever impart.

I have taken some pains with the pictures of this book, and trust that the monotone reproductions of gallery pictures with the inscriptions under them will be duly studied as part of the heroic scheme of the volume, and that the information given in the latter will be duly noted, in order that the pupil may seek out the original picture when he has the opportunity and see what it looks like in the colours in which it was painted. It is worth while to visit Liverpool merely to see H. Windsor Fry's "Youth and Age," or to pay a special visit to the Tate Gallery to see some of the pictures given in this book; and the fact that I have not approximated to the original colours of the masterpieces in these reproductions

ought to make the curiosity to see the pictures themselves much greater.

STAGE VI.—KING'S TREASURIES

The literary extract has sustained the fierce attacks of a whole generation of educationists and has, I think, emerged triumphant from the ordeal. Carefully selected and rightly used, it can be made one of the most effective intellectual and moral weapons in the teacher's armoury; and though I have issued more books of this kind than I care to count, I do not feel that any apology is necessary for the publication of another anthology of prose and verse, designed to render help to young pupils who have been endowed with the power to read, and who now require definite guidance in the method and manner of using this valuable but somewhat dangerous acquisition.

Adhering to the plan of the whole series, the idea behind this new selection of literary pieces is to make the boy and girl acquainted with books and authors whose works are really alive at the present day, not to outline a "literature scheme" or to squander time upon an author who, for the general public, is merely a name. I leave Milton, Addison, Burke, Burns, and even Shakespeare, for a later

stage, and select rather from Charles Dickens, Thomas Hood, Richard Jefferies, Mrs. Gaskell, George Borrow, and other writers of to-day or yesterday, because I feel very strongly that premature forcing of attention to such "standard" writers as those first named usually leads to a disastrous reaction.

It is surely better that a healthy-minded boy of thirteen should have his attention directed to *White Fang* and *Uncle Remus* than that he should be compelled to accommodate his boyish point of view to the old-world atmosphere and literary excellence of the *Coverley Papers*; better that he should read some of the poetry of Thomas Hood than be forced to pretend to an appreciation of select passages from *Paradise Lost*, *Hamlet*, Wordsworth's *Ode*, or *The Cottar's Saturday Night*; better that a girl should learn to love *Little Women* than be introduced too early to Matthew Arnold or Thomas Carlyle.

Impelled by such ideas, I have made my selection in the hope that all the passages offered may cause the young reader to feel that he must take the earliest opportunity of making further acquaintance with the volumes from which the extracts are taken. I have tried to make the selection as varied as possible, for, in spite of the library returns and the experience of booksellers, many people take delight

in books which are not fiction, and young people who do not do so have often had their attention drawn to the other branches of literature by a well-selected extract in a school or college anthology.

I have therefore included in this volume a number of passages dealing with Nature topics, the spirit of which is well expressed by the words of Thoreau : " I once had a sparrow alight on my shoulder for a moment as I was hoeing in a village garden, and I felt that I was more distinguished by that circumstance than I should have been by any epaulette I could have worn." This book also contains a number of short prose passages which might, with much advantage, be memorised. I have great faith in the bracing moral and mental effect of these golden paragraphs which slip easily into the memory and are retained without effort, which, to compare great things with things still greater, serve the purpose to which Keble makes reference in his inspiring lines :

There are in this loud stunning tide
Of human care and crime,
With whom the melodies abide
Of th' everlasting chime ;
Who carry music in their heart
Through dusky lane and wrangling mart,
Plying their daily task with busier feet,
Because their secret souls a holier strain repeat.

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In order to follow out the plan of tempting the pupil to read the better modern books, I have to a great extent avoided many of the more usual extracts, and the teacher will find in this volume passages from such writers as Thomas Hardy, Kenneth Grahame, Richard Jefferies, and William Canton, as well as several poems by writers of to-day. The "standards" are, of course, not wholly neglected; for it was, after all, a wise man who said that when a new book came out he read an old one. But I have tried to make the introductions as interesting as possible, and perhaps the pupil who feels the charm of Charles Lamb's "Defeat of Time" which is included among the prose passages may some day go on to the *Essays of Elia*, and thank his school book for showing him the way to "green pastures and still waters." A rather new departure for school books is the inclusion of an interesting extract from one of the *Highways and Byways Series* dealing with Yorkshire, and showing what a very interesting place our own country is to an intelligent traveller. There is also a stirring travel extract from a magazine; for, in spite of much rubbish in our periodicals, an occasional article appears of some value, and the modern teacher might well draw attention to reading of this character. At the end of this volume I have added a

"Commentary" similar to that of the fifth book of the series.

The pictures of this book fall into two classes, being either pen-and-ink sketches by such well-known men of to-day as Hugh Thomson or reproductions in monotone of gallery pictures. Among the latter are examples of the work of Duez, Harry Bates, Stanhope Forbes, J. Faed, G. F. Watts, J. M. W. Turner, Burne-Jones, Jan Steen, and Peter de Hooch.

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